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Ribbon and Fabric Trimmings

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RIBBON *and* FABRIC TRIMMINGS

*A variety of appropriate dress trimmings
that can be made from ribbon and
fabric, with directions for their making*



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RIBBON AND FABRIC TRIMMINGS

RIBBONS

USES AND WIDTHS OF RIBBONS

1. Uses of Ribbon.—Ribbon provides a distinctive trimming, requiring a minimum amount of time for application. It is probably used more frequently for the formation of bows than in any other way, but it is much employed for various ornaments, such as flowers, fruits, and buckles. Also, it is an effective means of decoration for dresses and wraps, often being used plain and other times plaited or shirred. If an harmonious color scheme is decided on, two or more colors of ribbon may be used as a finish for sports clothes, evening dresses, and negligées.

Novelty ribbons, showing a scalloped edge, a picot finish, or a metallic thread for contrast, are especially

And then there are the ornaments, both tailored and fancy, and the fruits and flowers that can be very readily developed from ribbons of various widths. Very often an attractive ribbon ornament or a few ribbon roses are all that a dress needs to make it smart or appealing.

So every one who sews will do well to be thoroughly acquainted with ribbons of all kinds and widths in order that she may put them to the most skilful and artistic uses in the development of garments.

2. Widths of Ribbons.—Ribbons vary in width from $\frac{1}{8}$ inch to 9 inches and sometimes come even wider than 9 inches. To have a unit of measure to designate the width of ribbons, manufacturers agreed

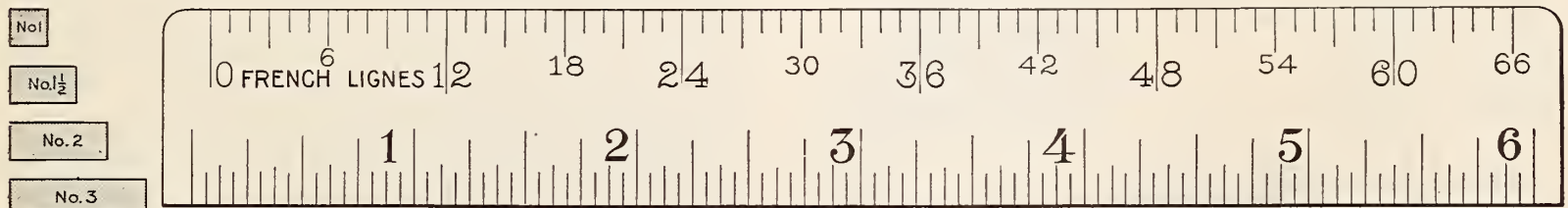


FIG. 1

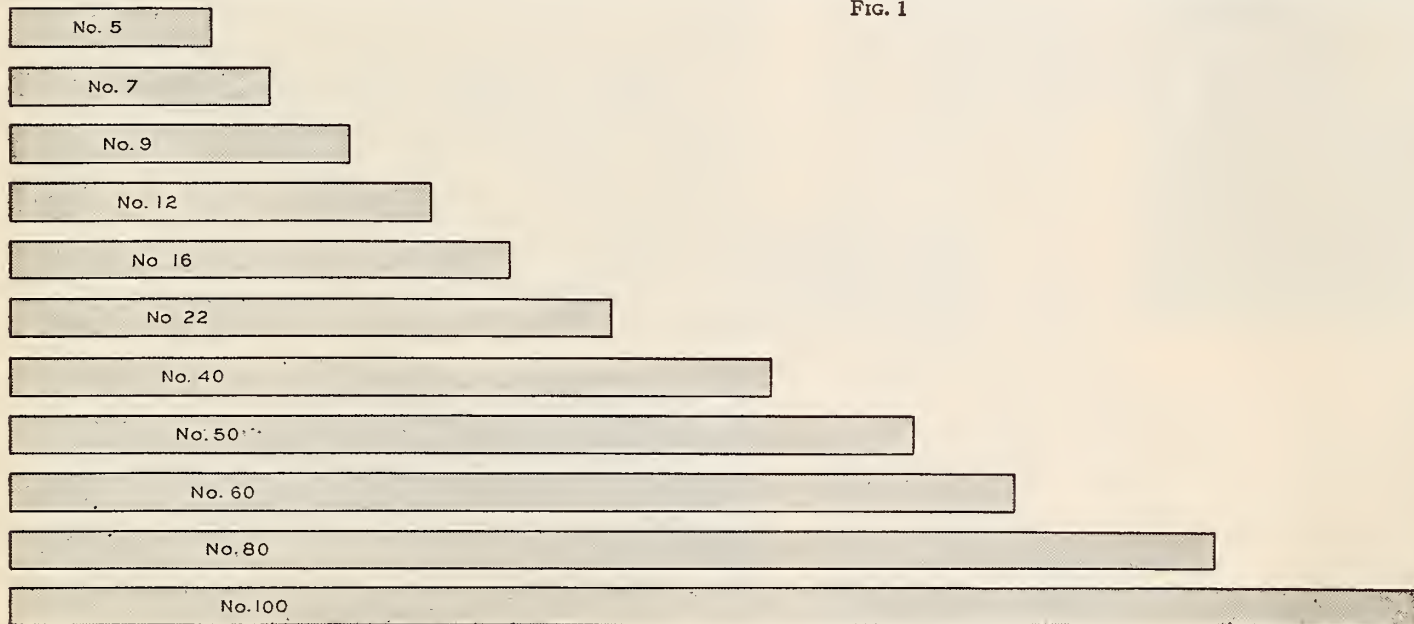


FIG. 2

appropriate where an easily applied trimming is desired. For instance, several rows in varying widths shading from turquoise blue through orchid to pink, applied as decoration on the skirt and bodice of a Georgette frock, would be both dainty and smart.

Other simple forms of ribbon trimmings are made by ruffling, gathering, or plaiting. These are appropriate for edge finishes on dresses for children and grown-ups as well as on wraps of silk or light-weight wool.

on the French ligne (pronounced line). Fig. 1, which shows a gauge, or rule, graduated in lignes along one edge and in inches along the other, indicates clearly the relation of the ligne to the inch. Manufacturers sell ribbons to wholesalers and retailers by the bolt (approximately 10 yards) and base the price by the width in lignes; retailers sell ribbon by the yard.

The common way of designating the various widths of ribbons is to use numbers. These numbers range from 1 to 250, the smaller numbers indicating the

narrower ribbons and the larger numbers, the wider ribbons. Fig. 2 shows a ribbon gauge that indicates the widths of satin ribbon corresponding to the different numbers as adopted by the most reliable manufacturers. Novelty ribbons may vary from this standard.

FLAT RIBBON TRIMMINGS

RIBBON APPLIED PLAIN

3. Ribbon may be purchased not only in a variety of widths but in a variety of colors, too, so that it may be made an important trimming feature by simply being applied plain, the beauty of the ribbon itself serving for the decorative effect.

Several rows of ribbon provide an effective finish for the lower edge of a full skirt. One row or several rows, used singly or joined, may also be employed at the edge of a collar or of cuffs or to emphasize a front or side lengthwise closing on a dress or blouse. The edges of panels and tunics, as well as the cut edges of negligées, are also made interesting by the use of this simple form of ornamentation.

4. In order that the trimming may be attached neatly, measure accurately and baste carefully, as shown at *a*, Fig. 3.

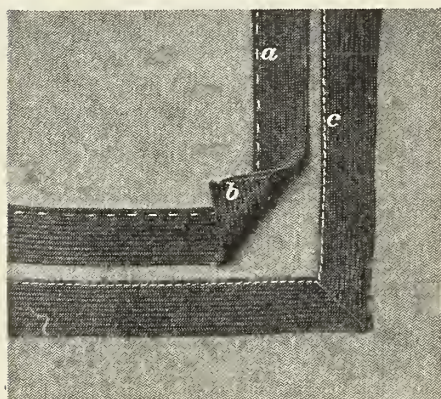


FIG. 3

To turn a corner, fold the ribbon to form a miter, as at *b*. Do not cut the excess ribbon away unless it appears bulky. If you do cut the ribbon, sew the bias edges of the miter together either by slip-stitching or in a plain seam. If it is

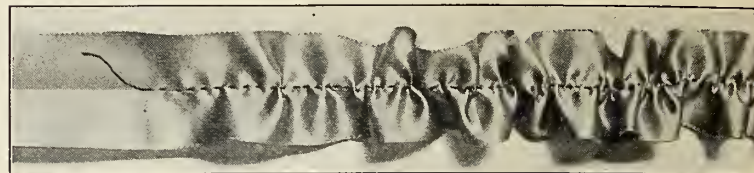
merely folded, take a few stitches at the corner to hold the fold in place. After the trimming is carefully basted, stitch by machine, as at *c*. On dainty garments this final stitching might be done by hand. In either case, however, only one edge is fastened, the other being left free.

Exactly the same process would be followed in the application of military braid.

RUFFLED AND PLAITED RIBBONS

5. **Ribbon Gathered in the Middle.**—A ribbon gathered in the middle by hand is shown in Fig. 4 (*a*), and by machine in (*b*). In order to have the gathering thread exactly in the center, it is necessary to mark the line to be followed. Fold the ribbon directly in the middle and press it on the wrong side with a moderately hot iron, or press it between the thumb and

the forefinger. Then gather the ribbon along the line of the crease thus made, using very short stitches if the work is done by hand, as shown in (*a*). If a machine gatherer is preferred, adjust the stitch so that a desirable amount of fulness is the result.



(*a*)



(*b*)

FIG. 4

The length of ribbon to be used for making a ruffle of this kind must be one and one-half times the length of the space to be covered. For example, if a ruffled ribbon is to be placed on the outer edge of a collar that measures 36 inches around, the length of ribbon required to make a ruffle of the proper fulness will be $1\frac{1}{2} \times 36 = 54$ inches, or $1\frac{1}{2}$ yards. In making such ruffles by hand, do not break the thread from the spool until the gathering has been finished.

Whether made by hand or by machine, attach ruffled ribbons, like those shown in Fig. 4, to the garment by machine stitching or by very short backstitches on the upper side and long stitches underneath.

6. **Ribbon Gathered Along One Edge.**—Ribbon may also be gathered along one edge, instead of in the middle. Follow the edge of the ribbon as a guide, as shown in Fig. 5, and make sure to have the stitches in a straight line. Here again provide one and one-half times the length that will be required after the ribbon is ruffled. Use ruffles of this sort where a



FIG. 5

cluster of ruffles is desired, for borders on scarfs, or for the outer edges of other ruffles to provide considerable fulness.

7. **Ribbon Gathered Zigzag.**—A narrow ribbon gathered by a zigzag running-stitch is illustrated in Fig. 6. Ribbon so gathered is commonly known as *shell trimming*; also, it is called *purled ribbon* by milliners.

In order that the gathers may be even and similar, first mark guide lines, as shown. To do this, lay the ribbon on the ironing board with the right side up.

Pick up the right-hand end and draw it down so that the ribbon is folded and so that the top selvage edge lies squarely across the ribbon in line with the grain of the silk. Press the fold with an iron and open

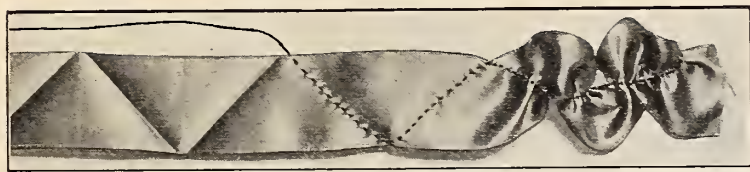


FIG. 6

it out, and the ribbon will then show one bias crease. Pick up the same end of the ribbon again and draw it upwards, so as to make a second bias fold running in the opposite direction to the first crease and meeting the first crease at the edge of the ribbon. Press this fold with the iron, making the second crease. Then open up the ribbon, fold it over toward the bottom, so that the third crease pressed in will be a bias crease parallel to the first crease made and meeting the second crease at the bottom. Open up the ribbon, turn the strip upwards, make the fourth crease, and continue in this manner until the entire piece of ribbon has been properly creased.

Start the gathering near one end and follow the line of creases. Draw the thread tight enough to draw the ribbon together, as shown, but take care not to have greater fulness at one place than at another.

8. Single Knife-Plaited Ribbon.—A piece of ribbon on which single knife plaiting has been done by hand is shown in Fig. 7. The length of ribbon required for this kind of plaiting is three times the length of the part that is to be covered. Thus, if a band of knife-plaited ribbon 24 inches long is needed, the amount of ribbon required to make the band will be $3 \times 24 = 72$ inches, or 2 yards.

In order to get the plaits of the same width and evenly spaced, gauges should be used. From a strip of thin cardboard or an old postal card, cut four gauges, each as wide as the desired plaits and about 2 inches longer than the width of the ribbon to be plaited. Take special pains in cutting these strips to have them of equal width throughout.

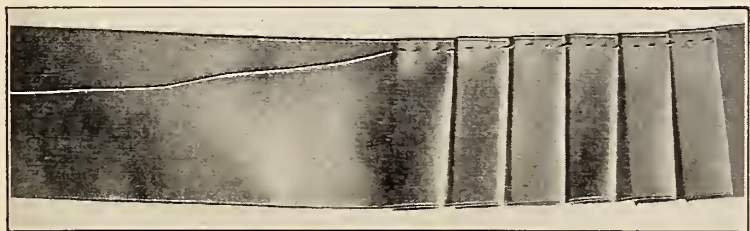


FIG. 7

Lay the piece of ribbon wrong side up on the work table, and secure the end to the table by tacking or pinning. About 1 inch from the right hand, or

fastened, end, lay one of the gauges *a*, squarely across the ribbon, so that its upper end is $\frac{1}{4}$ inch below the top edge of the ribbon *b*, as shown in (a), Fig. 8, and hold it in position with the finger. Pick up the left-hand end of the ribbon and draw it to the right over the top of the gauge *a*, making the first fold, as shown in (b). Take another of the gauges and lay it on the ribbon directly over the gauge *a*, as shown at *c* in (c). Then pick up the long end of the ribbon and fold it back over the gauge *c*, as shown in (d), thus finishing the first plait.

9. When the first plait has been made, as shown in (d), do not remove the gauges *a* and *c* immediately. Instead, take another of the gauges and lay it at the left of the gauges *a* and *c*, close to them, as shown at *d*

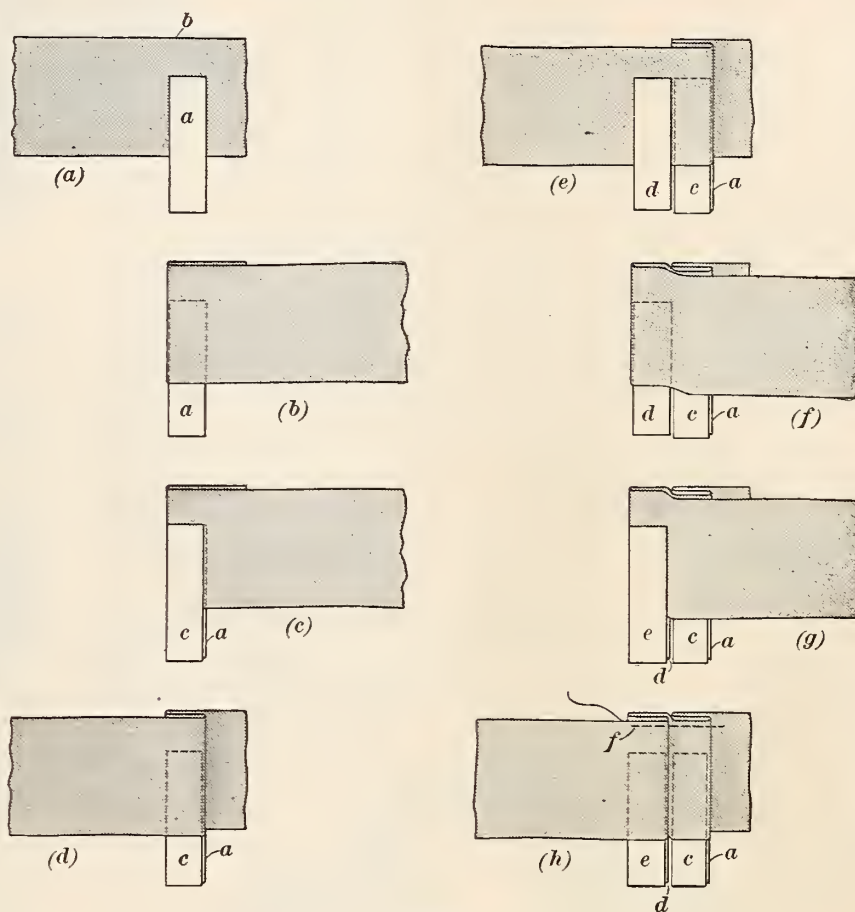


FIG. 8

in (e). Pick up the left-hand end of the ribbon and draw it to the right over the gauge *d*, as shown in (f). Next, lay the last of the four gauges directly over the gauge *d*, as shown at *e* in (g), and fold the long end of the ribbon back toward the left over the gauge *e*, thus making the second plait, as shown in (h). Now pick up the work carefully, holding the plaits so that they cannot slip, and with a basting thread take a few stitches along the top edge, as at *f*, to hold the plaits until they can be sewed down by machine or by hand. Then pull out the gauges *a* and *c*, place one of them at the left of the gauge *e* and close to it, and proceed to make the third plait in the same way as the second. Baste the third plait in position, remove the gauges *d* and *e*, and use them to make the fourth plait. Continue in this manner until the plaiting is finished.

This method of making knife plaiting is extremely easy to follow, and is the simplest manner known for producing perfectly even plaiting.

10. Double Knife-Plaited Ribbon.—A double knife-plaited ribbon is illustrated in Fig. 9. Such

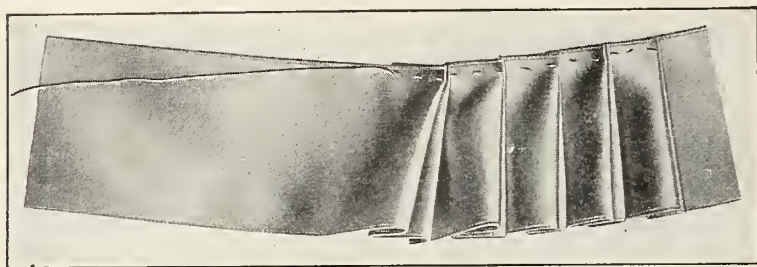


FIG. 9

plaiting is done in much the same manner as the single knife plaiting. Gauges are used to insure perfectly even plaits, but eight are required instead of four. Make the first plait as in single knife plaiting, but instead of making the second plait alongside the first, place it directly on top of the first. When the second plait is completed, there are four gauges in the plaits, one directly over another. Make the third plait below the first two, and close to them, after which make the fourth directly on top of the third. Baste or pin the four plaits in position, remove the gauges from the first and second plaits, and make the fifth and sixth plaits. Continue the work until the required length of plaiting is done.

The length of ribbon needed for making double knife plaiting is five times the length of plaiting desired.

11. Single Box Plaiting.—Box plaiting may be used as a substitute for ruffling, if desired. Single box plaiting, like single knife plaiting, requires three times the amount of material to make a given quantity of plaiting. Half-inch plaits, in both knife plaiting and box plaiting, may be taken as a standard size, because they work up to good advantage for almost all purposes.

Make the single box plait by the use of gauges, the same as in making the single knife plait. Use two gauges for the first plait; then make the next plait directly on top of the first plait, using two more paper gauges, as when making the double knife plaiting, but instead of sewing it down, turn it back toward the left and then sew it in position, as in Fig. 10. While

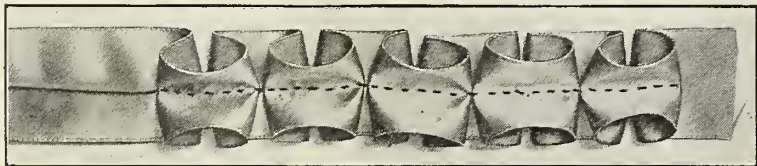


FIG. 10

the illustration shows the row of stitching in the middle, the box plait can be made and sewed down at one edge. Make the third plait to fit up close to the second plait and the fourth the same as the second,

but turn it back to the left. Continue the work in this manner until all the plaits have been made.

12. Double and Triple Box Plaiting or Ruching. Double and triple box plaitings are illustrated in Figs. 11 and 12. Arrange the ribbon in exactly the same way as for single box plaiting, but for the double effect make two plaits first and turn them to the right, then two more on top of these and turn them to the left. For the triple box plaiting, plan for three plaits on each side instead of two.

Do not draw the stitches tight in the middle of the ribbon unless you desire a ruche effect, for this will force the edges of the upper box plait to come almost together at the top, as shown at *a* and *b*, Fig. 12.

The length of ribbon required for double box plaiting is five times the length of the strip of plaiting to be

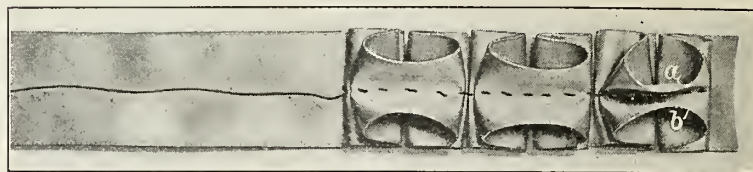


FIG. 11

made, while triple box plaiting will take seven times the length of the finished strip.

Such an edging in various widths is an effective trimming for evening frocks of tulle or taffeta and also for day-time dresses of the taffeta. Also, it will add

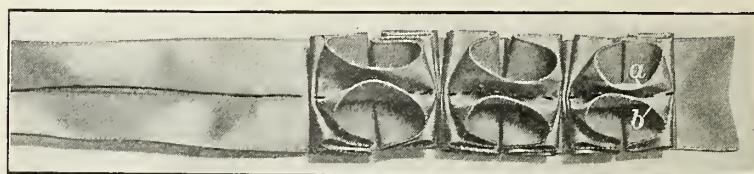


FIG. 12

to the attractiveness of baby bonnets and party dresses for children.

NOVELTY RIBBON TRIMMINGS

13. Conical Ribbon Insertion.—A ribbon trimming, which may be made of ribbon alone or of a combination of ribbon and fabric, is illustrated in Fig. 13, view (*a*). Use a comparatively narrow ribbon, about a No. 3, for the insertion itself, because of the many turns required in the making.

This trimming may be used between cut edges of material as an insertion, or it may be applied to bands of the dress fabric or ribbon to make a separate decorative feature that may be employed as any band trimming. If the first method is to be followed, bind the raw edges of the material with a narrow bias of self-fabric, and baste the two prepared sections to a piece of stiff paper, having them about 1 inch apart. When ribbon is to form the bands, baste two pieces of the required length, as described for the bound sections of material. If a trimming formed of the insertion between bands of fabric is desired, cut two lengths of

fabric twice as wide as the finished width desired plus seam allowances. Turn in the raw edge on each side and baste on the paper, as shown at *a*, view (*b*).

14. The bands are now in readiness for the ribbon insertion, the method of applying being the same whether it is used between the cut edges of the dress

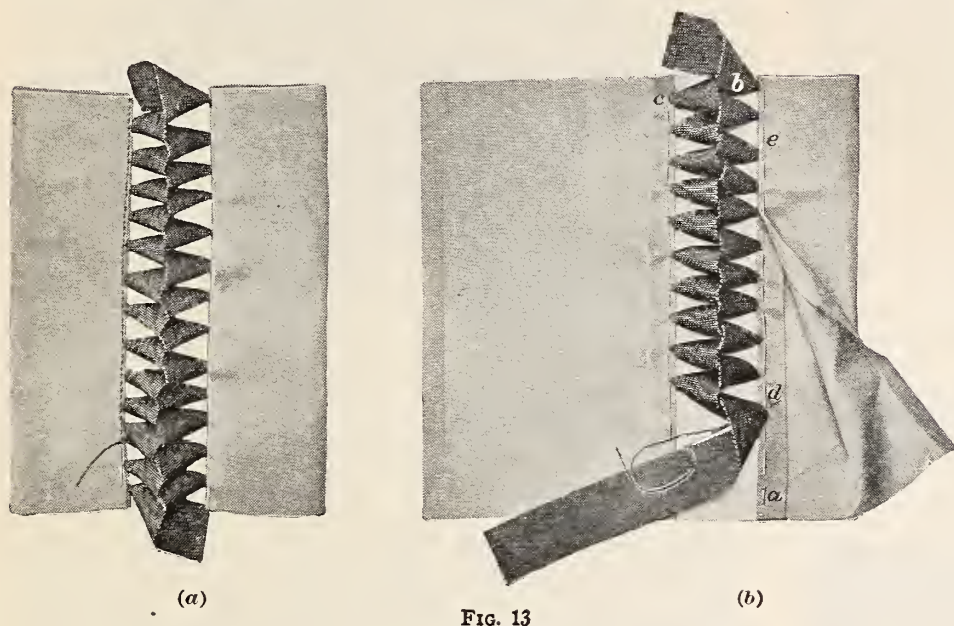


FIG. 13

material, between strips of ribbon, or between the fabric bands as in this instance. Starting with one end of the ribbon, turn it in a triangular shape, as at *b*, and fasten the point with a few stitches to the folded edge of the material. Now turn the ribbon toward you and form another triangle, fastening the point on the opposite side, as at *c*. Draw the ribbon a little tight so as to form a rounding edge, rather than a flat one. Continue by turning the ribbon toward you each time and forming little triangles, or cones, spacing them about $\frac{1}{4}$ inch apart. In fastening the corners, carry the needle between the folds from one side to the other, as at *d*. In this way, the thread is concealed between the folds and does not show on the wrong side.

If the bands are of ribbon or if the insertion is used between cut and bound edges of the dress material, no further sewing operation is necessary, but if unfinished bands of the material have been used, turn the outer edge of each band over and baste it along the inner edge, as at *e*. Finish with machine stitching very close to the edge, or slip-stitch it if time will permit.

15. A banding of this kind, if placed along each side of the center front and center back of a simple gown to form a panel, will add distinction and produce a slenderizing effect. Such trimming may also be used crosswise to break the length of line, if desired, or as a waist-line finish or a trimming at the lower edges of sleeves.

16. **Interlaced Squares.**—A tailored trimming suitable for use on dresses of cloth or on hats intended for street or sports wear is illustrated in Fig. 14. The size of the finished ornament will vary with the use to which it is put, but about $\frac{5}{8}$ yard of $\frac{1}{2}$ -inch moiré

ribbon will provide an ornament of moderate size and of the proportions shown in the illustration. Larger or smaller effects may be readily planned for, however, as well as variations in shape.

Beginning with the plain side of the ribbon up, measure from the raw edge $1\frac{1}{4}$ inches. At this point, turn the ribbon under diagonally, as shown at *a*, and press it in position. Measure from the upper edge, or *b*, $1\frac{3}{4}$ inches and make another diagonal turn by folding the ribbon under just as you did at *a*. Continue until the square is completed, pressing a crease in the ribbon as each turn is made. When the square is completed, lap the two raw edges of the ribbon and sew them together flat with overhand-stitches.

Make the second square in exactly the same way as the one you have just completed, but start with the moiré side of the ribbon.

The third square is the one which fastens the other two together. Begin it with the moiré side of the ribbon up and, during the making, lace it through the other two squares, which are so placed as to have their joinings exactly opposite each other under points *c* and *d*. Conceal the joining of the third square under *e*. Tack the squares together at the various intersections, but make the stitches small and as inconspicuous as possible.

17. **Novelty Ribbon Border.**—For an especially fine petticoat or even the full skirt of a basque dress, a flat border of ribbon like either of those shown in Fig. 15 would be charming. Scalloped ribbon is

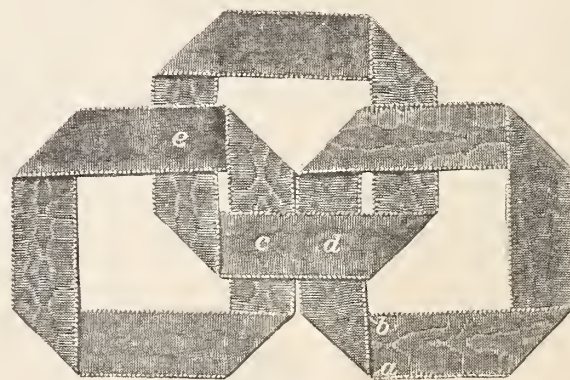


FIG. 14

needed for the small flowers and tiny ruffle, while fancy straight-edged ribbon is used for the remainder of the trimming.

Decide on the size of the design and outline it on the garment, being careful to keep a pleasing proportion between the width and the depth of the points.

For the upper trimming, first prepare the small flowers by cutting the scallop-edged ribbon into the desired lengths, sewing the ends together, and drawing up the inner edge to produce the effect shown. The

finished size will be governed by the width of the ribbon, but a length of ribbon having seven or eight scallops should be about right.

In arranging the flowers on the points of the design, sew each one in position at the upper edge of the gathers, arranging them so that the flat, straight-edged ribbon will cover each joining of ribbon in the flowers, as at *a*. Then, slip the straight-edged ribbon through the openings in the center of the flowers, turning the ribbon and tacking it at each flower, as shown at *b*.

The lower row of trimming is even simpler to make than the upper one. Form a ruffle of the scalloped ribbon either by a gathering thread or by drawing up the thread that is sometimes found in the selvage of such ribbon. Then sew it in position, as shown at *c*, sewing the narrow straight-edged ribbon over it so that its lower edge covers the upper edge of the gathering. Turn the straight-edged ribbon at the points in the manner indicated in the illustration.

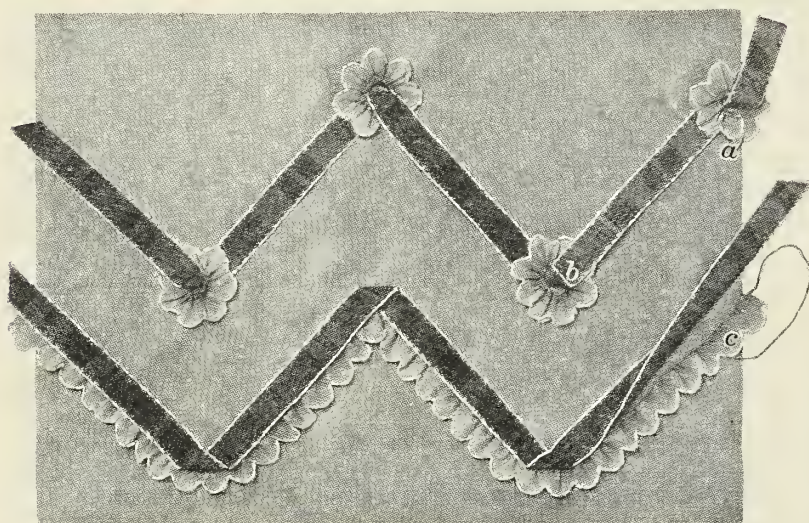


FIG. 15

18. It is, of course, not necessary to follow exactly the designs shown in the illustration. In fact, practically any transfer design, which is not too detailed, may be outlined with ribbon as well as with braid or floss. The more intricate effects, however, require narrower ribbons, which may be of various shades in order to bring out the full beauty of the pattern. A design in lace, provided it is a simple one, may be outlined in ribbon, or an entire trimming may be worked out on net in a lace design.

19. **Double Arrowhead.**—The trimming shown in Fig. 16 is known as a double arrowhead and makes an attractive finish for a belt or a band on a hat. Such an ornament, measuring 6 inches from side to side and $3\frac{1}{2}$ inches from the upper center to the lower center point, requires $1\frac{1}{8}$ yards of $1\frac{1}{2}$ -inch grosgrain ribbon.

Since the decoration is made in two pieces, cut the ribbon in half; then cut each piece into three sections measuring 5 inches, $6\frac{1}{2}$ inches, and $7\frac{1}{2}$ inches, respectively.

20. Fold each length of ribbon crosswise through the center and crease carefully; then open out. Now, take the 5-inch piece with the crease through the

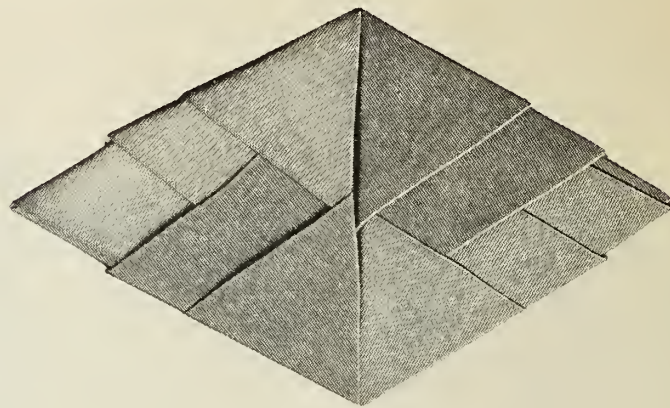


FIG. 16

center and one end of this indicated by point *a*, Fig. 17, and on the opposite selvage measure $\frac{15}{16}$ inch on each side of the center crease in order to locate the points *b* and *c*. Mark these points with pins or tailor's chalk. Picking up the left-hand cut end of the ribbon, fold at *a*, bringing the selvage edge over diagonally until it touches point *c*. In a similar manner, pick up the right-hand cut end of the ribbon and fold at *a*, bringing the selvage over diagonally until it touches point *b*. Cut off the excess ribbon at the bottom on a straight line, as at *d*. The folded ribbon is now ready to be used as one of the points of the double arrowhead.

Turn it with the wrong side up and place over it the $6\frac{1}{2}$ -inch piece of ribbon with the upper edge of its center crease $\frac{3}{4}$ inch from the point and being careful to have the center creases directly over each other. Pin it securely in position and then turn the ornament to the right side again. Fold the ribbon first to the left and then to the right; then press and sew it in position along the raw edges.

Arrange the $7\frac{1}{2}$ -inch piece of ribbon in the same way except that its upper edge should be $1\frac{1}{4}$ inches from the point instead of $\frac{3}{4}$ inch.

When the third piece has been folded and pressed, turn up the raw edges and conceal them between the back and the front of the arrowhead, sewing the edges together from the wrong side.

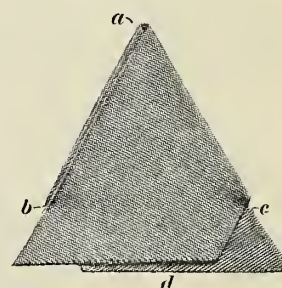


FIG. 17

21. Follow the same directions for the second arrowhead, placing the flat sides of the two together, as in Fig. 16, and carefully overhanding them together from the wrong side.

The arrowheads may be arranged in several ways for variation, while ribbon of different widths may be employed, depending on the purpose for which the ornament is intended.

22. **Ribbon Petals.**—Ribbon petals, used in a single row, or several rows together, make an attrac-

tive edge finish. Using whatever width is desired, cut the ribbon for each petal into a length corresponding to twice the width of the ribbon, as shown at (a),

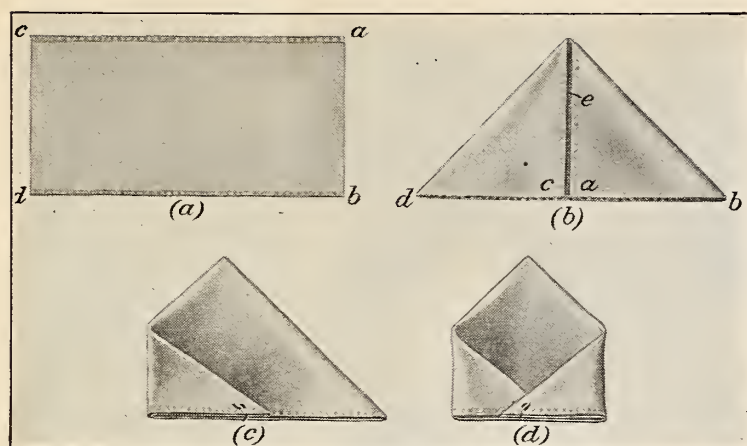


FIG. 18

Fig. 18. Lay the piece right side downwards on the table and turn down the upper right-hand corner *a* so that the cut edge *ab* of the end of the ribbon will lie even with the selvage edge at the bottom and the corner *a* will be at the middle point of the bottom edge, as in (b). Likewise, turn down the upper left-hand corner *c* of the ribbon so that the cut end *cd* of the ribbon will lie even with the bottom selvage of the strip and the corner *c* will meet the corner *a*. Stick a pin through the corners to hold them in position, and turn the piece over so that the selvage opening *e* is at the back. Fold over the left-hand point of the ribbon until the point is even with the bottom selvage and slightly passes the center of the petal, as in (c), and tack it in position with a stitch or two, as shown, so that it will not slip. Then fold over the right-hand point in exactly the same manner so that it passes the center of the petal, and tack this point to hold it in place, completing the petal, as shown in (d).

23. Sewing Petals on a Band.—After a sufficient number of petals have been made as just described, they may be sewed on a band, as shown in Fig. 19.

First, cut the band of ribbon of the length required. Baste the first row of petals edge to edge near the top of the band and stitch them fast. Baste and stitch the second row of petals $\frac{1}{2}$ to $\frac{3}{4}$ inch below the first row, being careful to have them cover the bottom of the first row and hide the stitching. Baste the third row exactly the same distance below the second as the second is below the first, and stitch it down. The band of ribbon must be wide enough so that the bottom

edge can be turned up to cover the bottom row of petals. Stitch the turned-up piece of the band and also the petals as shown.

Such bands may be used on straight edges or flat surfaces. If it is desired to make the band in the form of a rosette, run a fine wire through the hem of the ribbon at the bottom, as shown, and push the band together tightly on it, as shown at the left-hand end. The amount of ribbon required for a band of this kind is governed entirely by the width of the ribbon used and the size of the ornament desired.

RIBBON BOWS

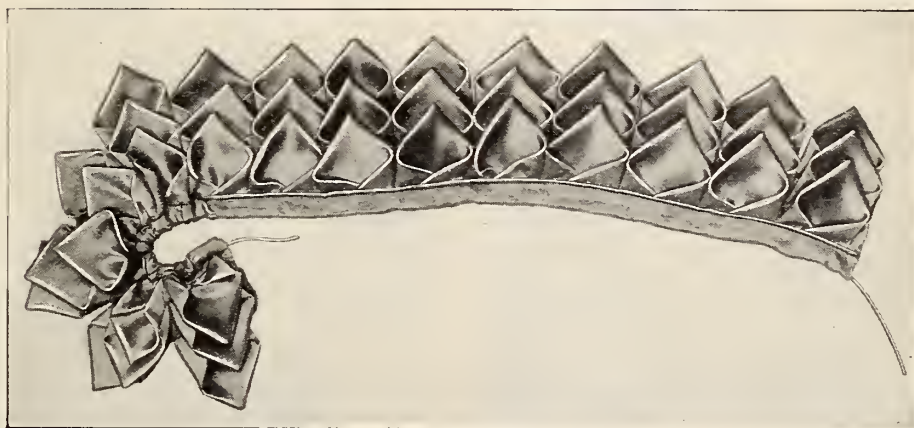
SELECTING AND HANDLING RIBBON

24. In selecting ribbon to be used for bows, there are a number of important points to remember as to qualities and widths adapted to the purpose. Soft, light-weight, pliable ribbons are best for making short loops; heavy-bodied ribbons, such as grosgrain and moiré, are suitable for plain bands and flat bows; while the stiffer, heavy-faced satin ribbons should be purchased for the making of ribbon flowers. Messa-

line ribbon, which is a soft, silk variety having a shiny surface, should be selected for tied loops and short loops.

The principal object in making ribbon bows is to have all the ribbon show to the best advantage. Since much of their beauty lies in the freshness of the

FIG. 19



ribbon, which may be completely destroyed by careless handling, do not handle the ribbon more than is absolutely necessary, and, in making bows with the aid of needle and thread, avoid too many stitches. After a bow has been completed, sew it securely in position; but do not take the stitches so tight as to draw the bow out of shape and cause it to lose its daintiness or be less attractive.

BOWS MADE WITHOUT NEEDLE AND THREAD

25. Tied Bows. The simplest bow to make is the one with which we are most familiar—the tied

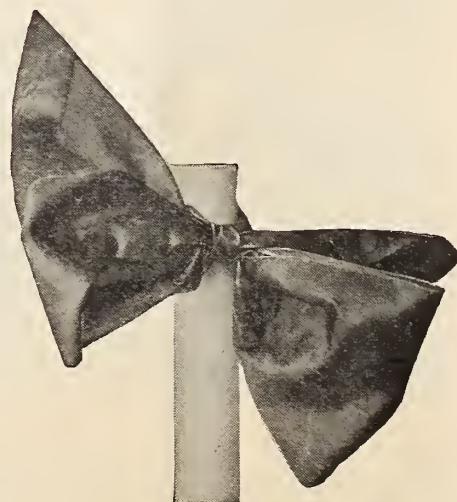
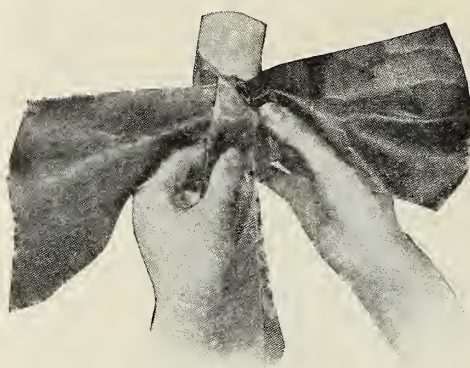


FIG. 20

bow, illustrated in Fig. 20. Bows of this type are usually tied around something so that, as a rule, there is a knot for a foundation. Starting with that end of the ribbon which is underneath after the knot is tied, as at *a*, Fig. 21, view (*a*), form a loop of the desired size, and have the end come directly across the knot. Now bring the other length of ribbon down over the knot and first end, as in view (*b*), and then up underneath both. Form a loop in the second end, by taking this between the first and second fingers of the left hand and drawing it through the cross-piece, as in view *c*; then, holding both loops, as in view (*d*), draw up the crosspiece of the bow



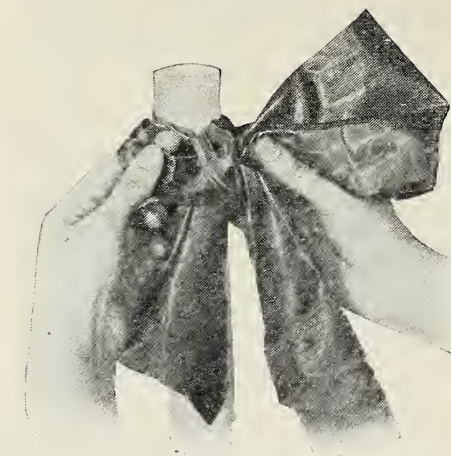
(*a*)



(*b*)



(*c*)



(*d*)

FIG. 21



FIG. 22

until tight and secure. Adjust the length of the loops and ends attractively so that the fulness, caught under the cross-piece, is even and the edges of the ribbon lie flat, without overlapping; then trim off the ends to form a point.

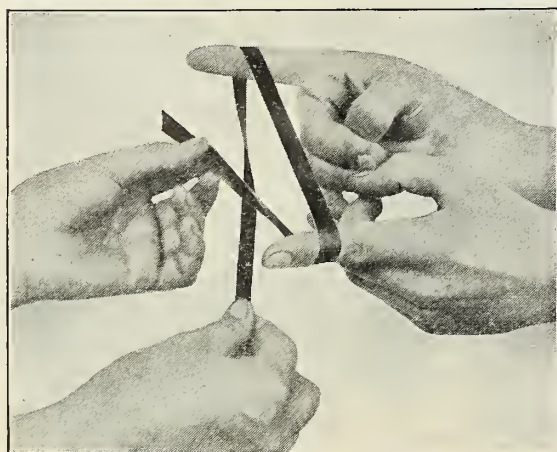


FIG. 23

children's dresses, particularly when a narrow width is used, is shown in Fig. 22. In order to make

such a bow, however, the assistance of another person is required.

Have a second person place her hands together, as shown in Fig. 23, with the forefingers extended stiffly and the remaining fingers doubled and braced together so as to hold the forefingers steady and about 4 inches apart. Loop a piece of No. 1, 3, or 5 ribbon, as desired, over the extended forefingers and cross the ends, as shown. Next, push the short end back and upwards behind the top of the looped ribbon and grasp the end, as shown in Fig. 24. Draw the free ends forward, as in Fig. 25 (*a*), taking

care to have them crossed exactly at the center of the looped ends. Then tie a knot with the free ends, as indicated in (*b*), and draw the knot up tight around the middle of the loop. Finally, cut off the ends on the bias so that they are of equal lengths,

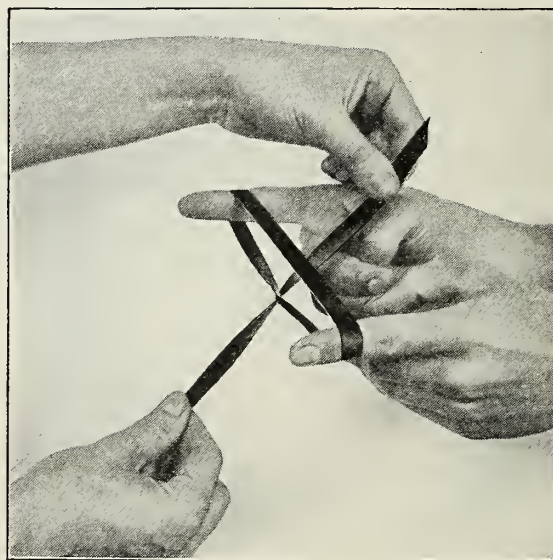


FIG. 24

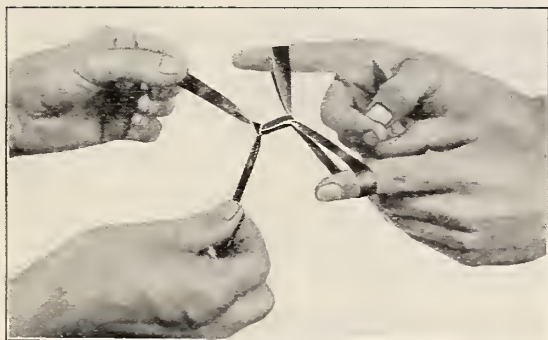
and the bow will appear as in Fig. 22. Care must be taken, of course, to keep the satin face of the ribbon out.

27. In order to brace the forefingers in tying a bow of this kind, a block of wood 2 or 3 inches long and 1 inch wide may be held between the hands; or, if a large number of bows are to be made, and it is

desired to have them all of the same size, two round, smooth sticks or pegs may be driven into holes in the



(a)



(b)

FIG. 25

work table, the holes being spaced so as to produce bows of the required size.

28. If larger and fuller bows are desired, as, for example, the kind shown in Fig. 26, wrap the ribbon



FIG. 26

three times around the fore-fingers, as illustrated in Fig. 27, tie the knot over the three turns in the same manner as explained before, and cut off the ends on the bias and of equal lengths.

A quantity of ribbon used in this way so that there are a great number of loops and each loop cut, might

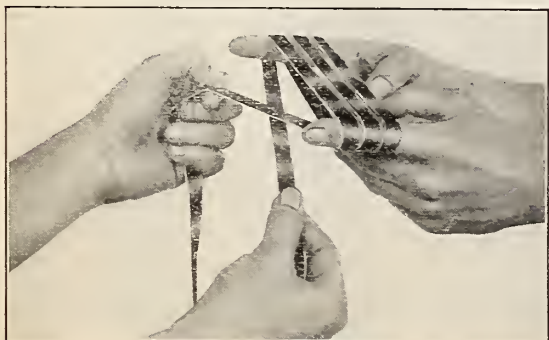


FIG. 27

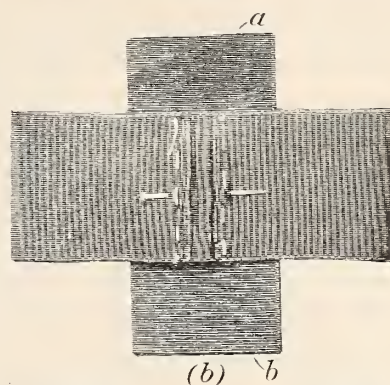
be employed very effectively as a corsage ornament on an evening gown. In such a case, the use of two-toned ribbon, that is, ribbon having one color on one side and a different color on the other, would be attractive, since the color contrast in the ribbon adds to its charm.

BOWS MADE WITH NEEDLE AND THREAD

29. **Pump Bow.**—An easily made bow is the pump bow shown in Fig. 28 (a), and so named because it is used so extensively on pumps and slippers. Also, it is used on tailored dresses as a belt finish, on children's coats, for a flat bow at the neck, and for numerous other purposes. A heavy, firm ribbon is usually best for a tailored bow, as it holds in shape better than other ribbon and gives the substantial appearance characteristic of such a bow. However, the same plan may be worked out with a milliner's fold of silk or satin, plain or tucked, giving a bow that is a little softer in appearance and, consequently, better adapted for use on a dress or a child's frock or coat. The size and position of such a bow depends considerably on the width and quality of material used. When it is to be sewed flat, have the stitch concealed near the end of each loop.



(a)



(b)



(c)

FIG. 28

When it is to be sewed flat, have the stitch concealed near the end of each loop. Then put the finger in the center loop and also each end loop, and pull the bow up so that it presents a full, rounded appearance.



FIG. 29

30. The bow shown in Fig. 28 (a) is made of No. 5 grosgrain ribbon. Cut one piece of ribbon 6 inches long and another piece $2\frac{1}{2}$ inches long. Fold back both cut ends of the

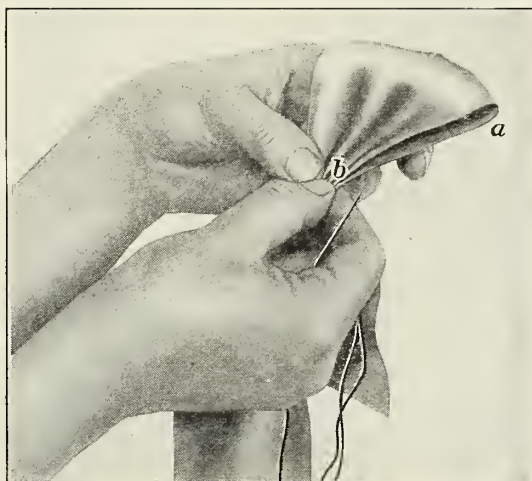
6-inch piece so that they very nearly meet at the center and fasten them by stitching both securely, as shown in (b). Lay this squarely across the middle of

the $2\frac{1}{2}$ -inch strip of ribbon, forming a cross, as in the illustration, and pin it in position. Turn both cut ends *a* and *b* over and sew them fast by overcasting, as shown in (c). Be careful not to sew through all the thicknesses of the ribbon, but merely through the two overlapping pieces.

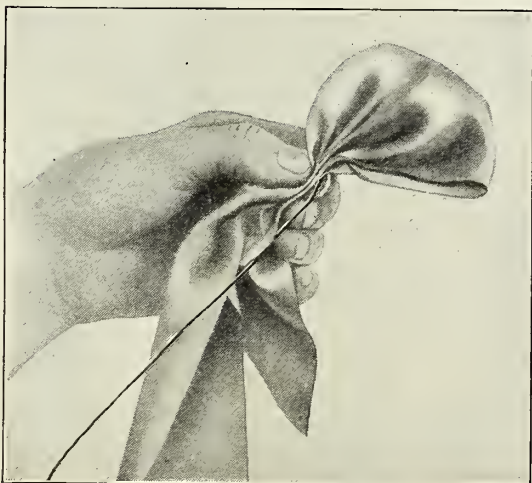
31. Rose Bow.

Another fairly simple and easily made bow is the rose bow, shown in Fig. 29, which may be used as a girdle finish, as a trimming for children's caps and dresses, and for millinery purposes when fashion will permit.

It consists of seven loops of No. 40 ribbon tied together at the center, and requires $1\frac{1}{2}$ yards of ribbon.



(a)

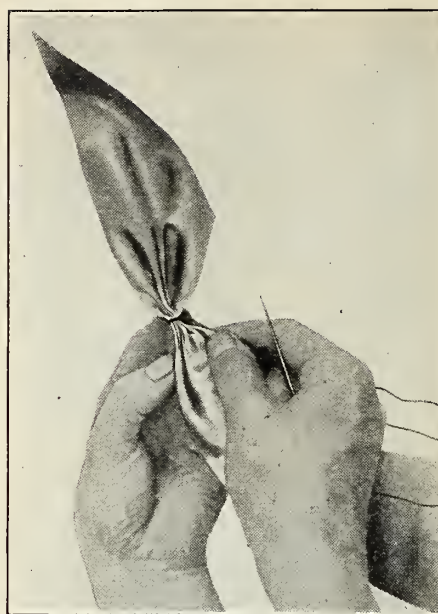


(b)

FIG. 31

The first step in its construction is to cut the end of the ribbon on the bias, so as to form a long point, as shown at *a*, Fig. 30 (a). Then take the ribbon in the right hand and make plaits at *b* with the left hand, placing one plait directly on top of the other. These

plaits should be very small and fine. After all the plaits have been made, hold them firmly between the

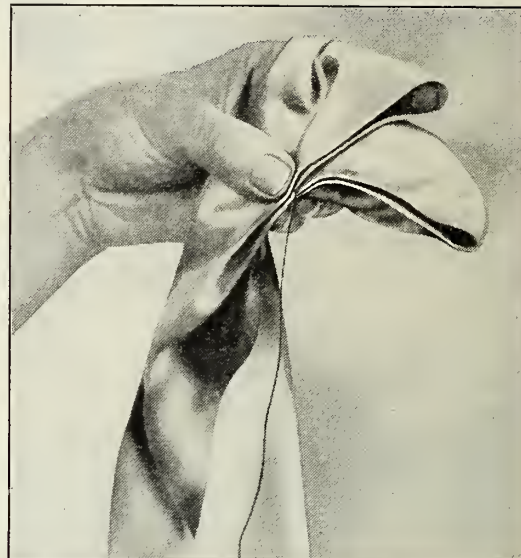


(b)

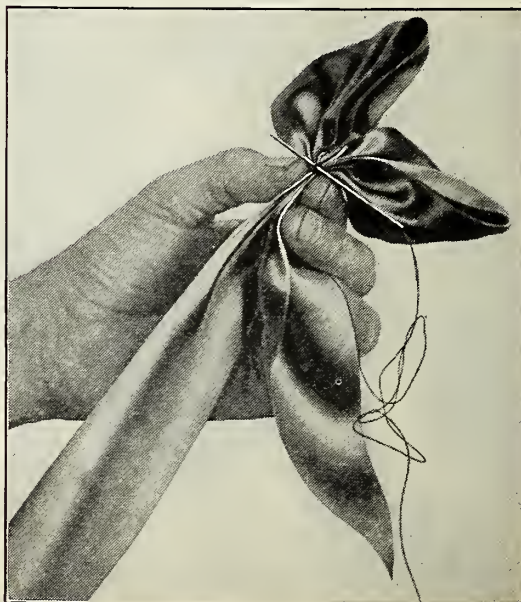
FIG. 30

thumb and forefinger of the left hand and fasten a thread in the selvage of the ribbon only, thus preventing the needle marks from showing in the body of the ribbon. Then wrap the thread tightly four or five times around the plaits directly above the thumb and forefinger, as shown in (b), and fasten the thread in the selvage of the ribbon again,

thus finishing the foundation for the first half of the first loop. Do not break the thread at this point.



(a)



(b)

FIG. 32

32. The next step is shown in Fig. 31 (a). Turn the ribbon around so that the pointed end is down and

start to make the first loop, holding the ribbon between the thumb and middle finger of the left hand and using the forefinger as a gauge for making the



(a)



(b)

FIG. 33

loop of the proper length. Hold the left forefinger stiffly in the air and draw the ribbon up over it, forming the loop *a*. Gather the ribbon into a number of fine plaits at *b*, directly over the place where the first plaits were made and tied. Draw the forefinger from under the top of the loop and grasp the loop over the plaits between the thumb and the forefinger, as shown in (b). Wrap the thread around the bottom of the loop, so that it not only will go over the outside of the second series of plaits, but will be in exactly the same place as the first wrapping of the thread. Then fasten the thread to the selvage edge of the ribbon as before.

33. When the first loop has been made, begin the second loop by drawing the ribbon over the forefinger in the manner indicated in Fig. 32 (a), which is exactly the same as in making the first loop. Take care to have the loops of the same length. Lay the selvage edge directly on top of the selvage of the first loop and plait as previously described. Wrap the thread firmly around the two loops and sew and fasten it to the selvage of the ribbon, as shown in (b). The reason for plaiting each single thickness of ribbon when the loop is being made, rather than plaiting two thicknesses at one time, is to make the ribbon show up to better advantage, as is illustrated clearly in the finished bow, Fig. 29. Not only do both surfaces *a* and *b* of each loop show plainly, but the plaiting causes the loop to open, as at *c*, so that the inside, also, is visible. If the loop is folded first, and then both thicknesses are plaited, it will not stand open, and only the two faces will show.

34. When the second loop has been made and fastened, drop the first loop so that it lies beside the end of ribbon that was cut on the bias, as shown at *a*, Fig. 33 (a). Grasp the partly completed bow at the center with the thumb and middle finger of the left hand, and use the forefinger as a guide in making the third loop. Make this loop in exactly the same manner as that followed in making the second loop, wrap it with thread, and fasten the thread at the selvage edge, as shown. Continue in this manner, dropping one loop down as each succeeding loop is made. This is done in order to keep all the wrappings of the thread directly in the center and to cover the wrappings on one loop by the wrappings of the thread on the next succeeding loop.

A well-balanced bow should have an uneven number of loops, such as five, seven, nine, eleven, thirteen, etc. This bow has seven, and the seven loops and one end are shown in (b).

35. Next, turn the bow around so that the pointed end of the ribbon stands upright, as at *a*, Fig. 34, and divide the seven loops so that three lie beside the end *a* and four extend downwards, as shown. Grasp the uncut ribbon *b* in the left hand, draw it across the center of the bow, twisting it as at *c* and completely covering the threads that were wrapped around the plaits of the several loops. Wrap the twisted ribbon completely around the bow at the center, and, in order to hold it in place, sew it to the back of the bow, as shown in Fig. 35.



FIG. 34

Stitch it first along one side, as indicated by the position of the needle, and then along the other side, fastening it close to the point where the first loop was

started. Finally, cut the other end of the ribbon on the bias to correspond to the shape of the end first

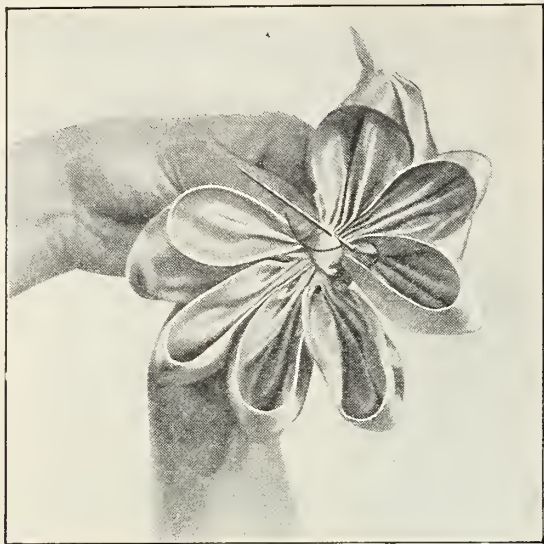


FIG 35

cut, and draw it down so that it lies close to the first end, as shown in the completed bow, Fig. 29.

36. Full-Blown Ribbon Bow.—The bow shown completed in Fig. 36 is known as a full-blown ribbon bow because there is no knot in the center, giving an appearance of a widely opened flower. Thin, lightweight, satin-faced ribbon is best suited for this bow. Either No. 16 or No. 22 ribbon should be used, and $2\frac{1}{4}$ yards is required.

Lay the ribbon on top of a work table or a lap board, cut one end on the bias to a pronounced point, measure off 12 inches from this point, and make a mark on

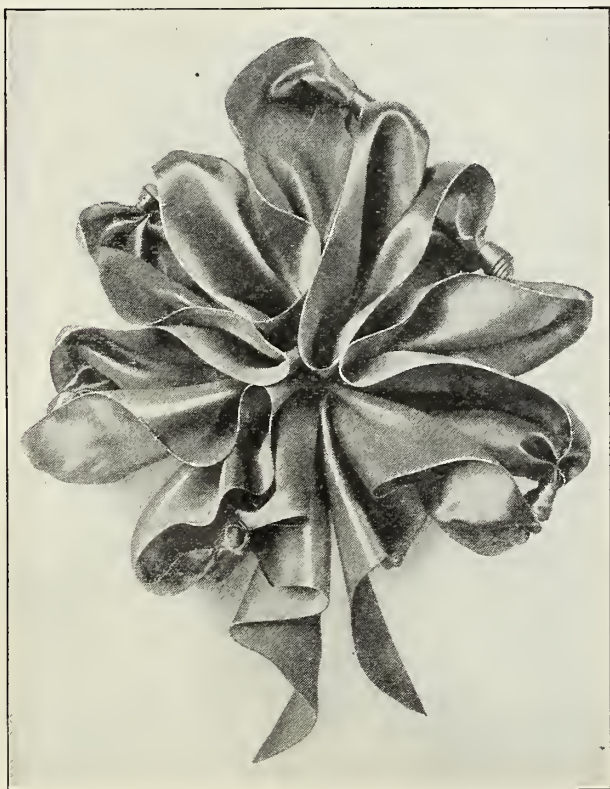


FIG. 36

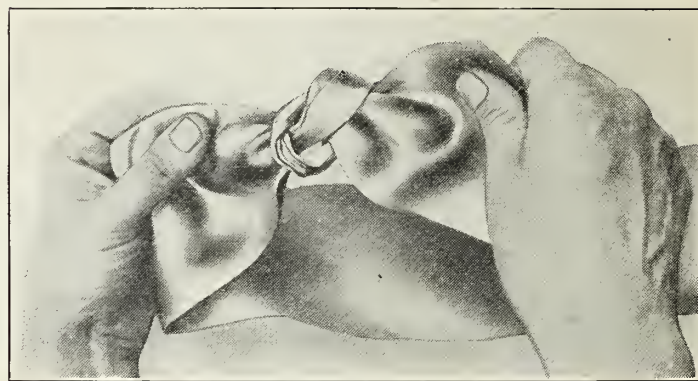
the selvage edge of the ribbon. Measure off 12 inches from this mark and make another mark, and 12 inches farther on do the same thing, continuing until six

marks are made on the selvage of the ribbon. These marks should not be more than $\frac{1}{8}$ inch long; or they may be only dots made by the point of a pencil.

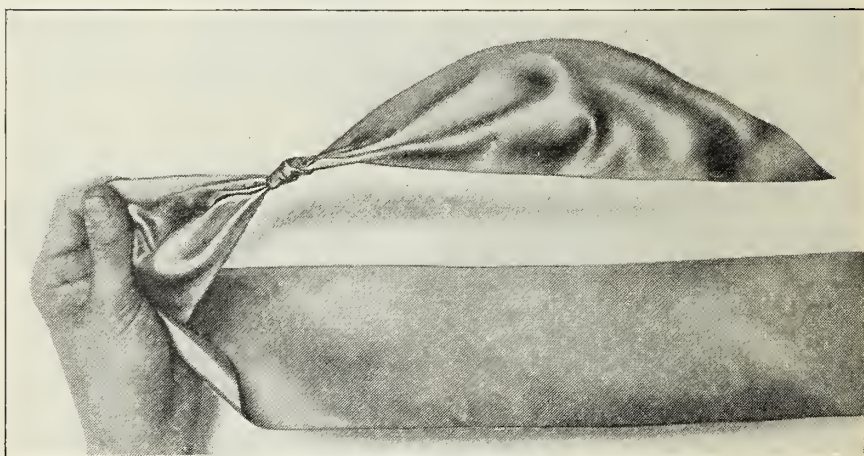
37. At the first mark on the selvage, 12 inches from the pointed end of the ribbon, make a series of plaits across the ribbon, one on top of another, as in Fig. 37 (a). When they are made, tie a knot in the plaited part and be sure that the center of this knot is exactly over the mark on the selvage. To insure that the mark will be at the center of the knot, a pin may be thrust through the selvage at the mark, as shown. Grasp the ribbon as shown, make a loop of the plaited part, slip the short end through the loop,



(a)



(b)



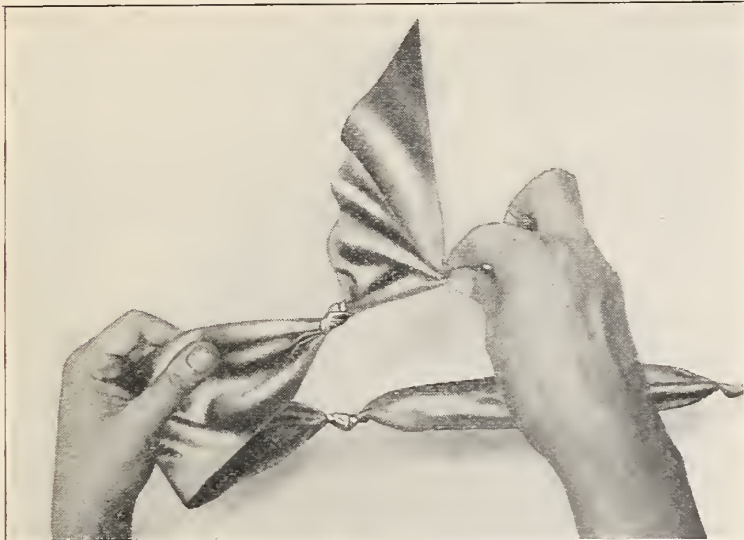
(c)

FIG. 37

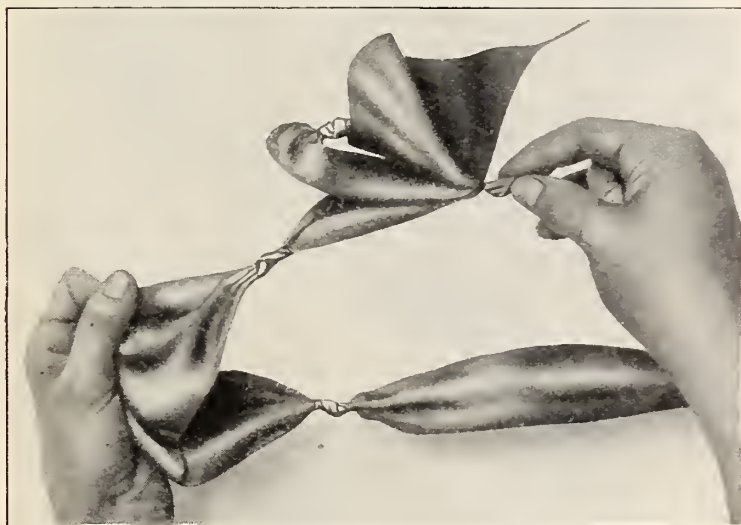
and draw it out, pulling the ribbon into a knot, as shown in (b). Adjust the position of the knot so that it will come directly at the mark, and remove the pin from the selvage, if a pin has been used. Then pull on the opposite ends of the ribbon and draw the knot very tight, as shown in (c). The finished knot should be no thicker than a lead pencil and the mark on the selvage should be wholly concealed in the center of it.

Make the same kind of knot, in exactly the same way, at each of the six marks on the selvage. The ribbon is then ready to be gathered into the kind of bow shown in Fig. 36.

38. Midway between the end of the ribbon and the first knot, along the lower selvage edge, gather the ribbon together between the thumb and forefinger of the right hand in a number of fine plaits, as shown in Fig. 38 (a), making a plaited point about $\frac{3}{4}$ inch long. Crush these plaits together, and sew a thread fast to the selvage, wrapping it around them,



(a)



(b)

FIG. 38

thus holding the plaits firmly, but do not break off the thread. Midway between the first and second knots, plait a second point in the same edge of the ribbon. Lay this bunch of plaits directly on top of the first bunch made, wrap them together with the thread, and fasten the thread in the selvages. The bow at this stage will appear as in (b), in which the two points of ribbon that have been fastened together are shown between the thumb and forefinger of the right hand. The first knot will be at the outer end of a loop formed in the ribbon. Midway between the second and third knots, gather the edge into a third point and attach it to the others, and continue in this manner until six loops have been made.

Then trim off the other end of the ribbon on the bias to correspond to the end first trimmed, and the bow is completed.

39. Bows of this kind, when made of soft, narrow ribbon, are particularly well adapted for trimming dresses for children and misses and for corsage bows on dresses for grown-ups. When made of narrower ribbon, the distance between the knots should be shorter than 12 inches. For example, with a No. 5 ribbon, the distance between the marks for the knots should be not greater than 5 inches, and with No. 7 or No. 9 ribbon it should be not greater than 9 inches. As many loops as may be desired can be made.

RIBBON ROSETTES

USES OF ROSETTES

40. Rosettes are used practically every season in some way as a garment decoration, especially on garments for children and on lingerie. The size and color of the ribbon employed for rosettes determine almost entirely the uses to which they may be put, as well as the number that may be used. If the rosettes are large and made of dark ribbon, only one is usually employed; but, if they are small and made of light ribbon, they may be used in greater number if desired.

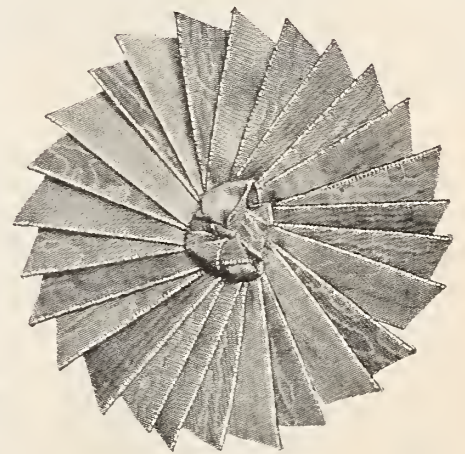


FIG. 39

KINDS OF ROSETTES

41. Pinwheel Rosette.—A very effective flat, ribbon rosette, requiring 2 yards of No. 3 ribbon, is shown in Fig. 39. To make this very simple rosette, cut the ribbon into strips 4 inches in length and fold them through the middle crosswise, as at a, Fig. 40, so that one edge overlaps the other. Then cut the ends in pointed effect, as illustrated. Tack these strips to a small piece of buckram, as at b, placing them to give a pinwheel effect. This arrangement makes each alternate piece show the back of the ribbon, which proves very effective with a moiré or two-toned ribbon. Finish the center, as shown in Fig. 39, by tying a piece of the ribbon in several loose knots and tacking it to the foundation, being careful to conceal the stitches.

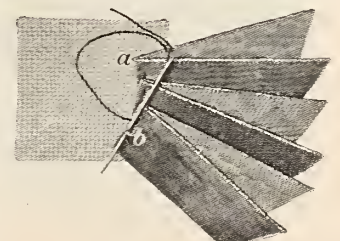


FIG. 40

42. Star-Point Rosette.—The star-point rosette, shown in Fig. 41 (a) and having seventeen points, requires $1\frac{3}{4}$ yards of No. 9 grosgrain ribbon. Lay the

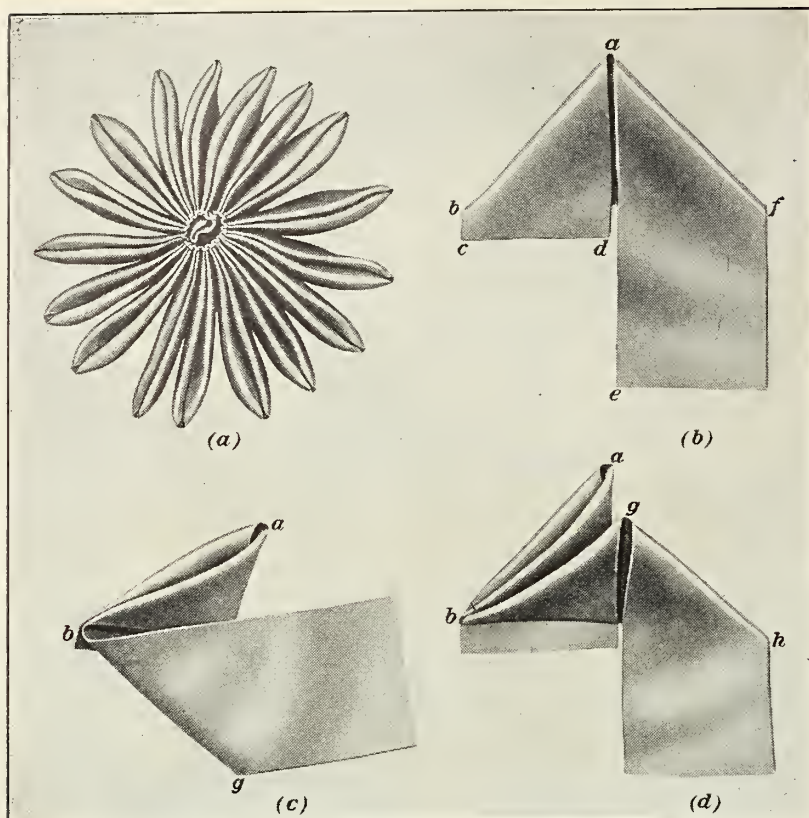


FIG. 41

ribbon flat on the table in a straight line from left to right. Turn down the left end, as shown in (b), so as to make a bias fold in the ribbon from *a* to *b*, and so that the corner *c* extends at least $\frac{1}{4}$ inch below the point *b*. If the ribbon is folded on a perfect bias, the selvage *ad* will lie squarely across the strip of ribbon underneath in line with the crosswise grain of the ribbon. Next, pick up the long right end of the ribbon and draw it down so that the selvage *ae* lies close to that at *ad*, making a perfect bias fold at *af*.

Pick up the corner *f*, and fold it over toward the left so that it lies on the corner *b* and so that the two edges *af* and *ab* are in line, as shown in (c), and

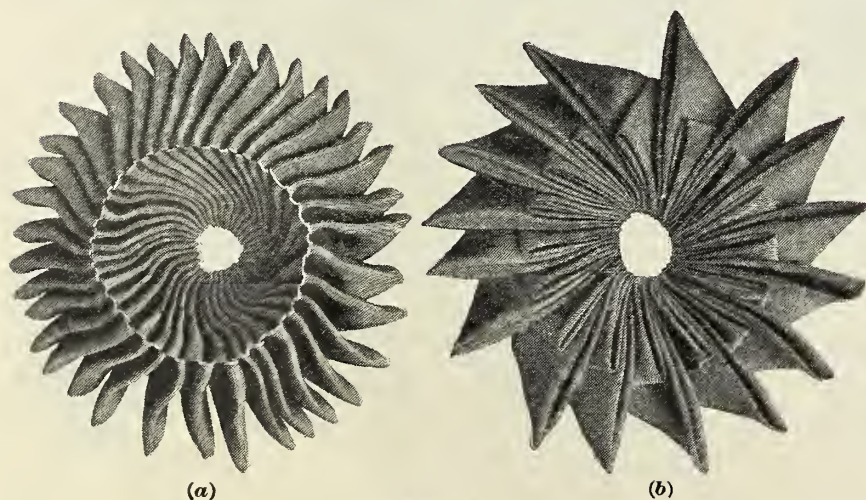


FIG. 42

tack the selvages together at the point *b*. Then draw the long end of the ribbon straight across to the right, making the bias fold *bg*. Pick up the corner *g* and

fold it up, as indicated in (d), until it lies on the point *a*. Then draw the long end down toward the bottom, making the bias fold *gh*.

The top folds of ribbon are now of exactly the same shape and arrangement as those in (b). So continue from this stage in the same manner as before, by folding the corner *h* over on the corner *b*, draw the ribbon to the right, as in (c), and repeat the several operations in the order shown, until seventeen points like that at *a*, view (d), have been completed. Then bring the two ends of the ribbon together and sew them at the center, causing the points to spread out and radiate from the center, as in (a). The wrong side of the rosette at this stage is shown in Fig. 42 (a), this rosette, however, having 36 rather than 17 points.

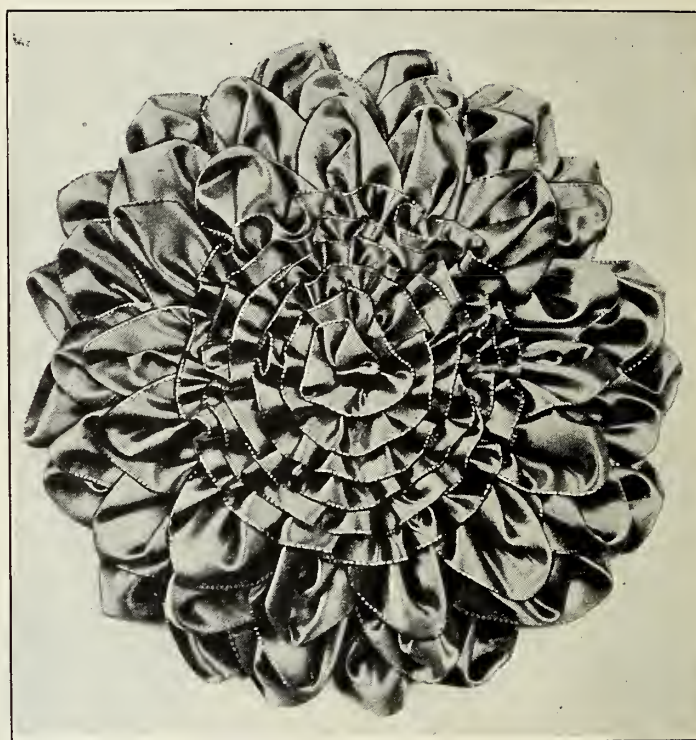


FIG. 43

The center of the rosette may be covered with a wooden button mold that is first covered with a small scrap of the ribbon; or, it may have a bead or some other small ornament for a finish.

43. To obtain a pleasing variation of the rosette just described, fold back every other point and tack it inconspicuously at the center of the rosette. When this is done, the effect will be as illustrated in Fig. 42 (b).

44. Petal-and-Ruffle Rosette.—The rosette shown in Fig. 43 consists of three rows of petals surrounding a center of ruffles, the whole being attached to a buckram cabochon (see Art. 47). The petals, which are forty-nine in number, require $3\frac{1}{2}$ yards of No. 9 ribbon, and the ruffled center requires 1 yard of the same width of ribbon.

The pieces for the making of the petals are cut the shape shown in Fig. 44, measuring $3\frac{3}{4}$ inches along the long selvage edge *ab* and 1 inch along the short

selvage edge *cd*. Run a gathering thread through each piece close to the edge from *b* to *d*, from *d* to *c*, and finally from *c* to *a*; then draw up the thread so that these three edges will be gathered into a space of $\frac{3}{4}$ inch,



FIG. 44



FIG. 45

as shown in Fig. 45. When all the petals have been prepared, cut the remaining yard of ribbon lengthwise through the center, sew the two pieces end to end, and gather the cut edge, as shown in Fig. 46, making the ruffle that forms the center.

45. Use a buckram cabochon foundation $3\frac{1}{4}$ inches in diameter, cover it with sheet wadding, and then with a piece of silk. To it sew the forty-nine petals, beginning with the outer row, which contains eighteen petals. Place the second petal so that its edge will overlap the first almost to the middle; lap the third petal over the second the same extent, and arrange the remaining petals in a similar manner. Sew the second row, which contains seventeen petals, $\frac{1}{2}$ inch inside the first row; and attach the third row, containing fourteen petals, $\frac{1}{2}$ inch inside the second row. After the petals are fastened to the cabochon, sew the ruffle in a spiral effect so as to hide the stitches on the

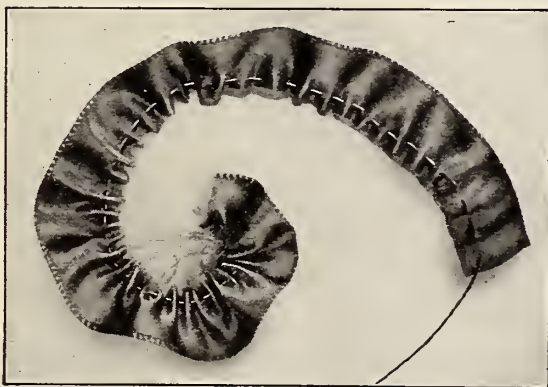


FIG. 46

inner row of petals and fill up the entire center of the rosette.

Smaller rosettes may be made by using narrower ribbon, smaller cabochons, and fewer petals.

Use an elaborate trimming of this kind carefully, having it of a color that blends with the garment or article on which it forms the decoration.

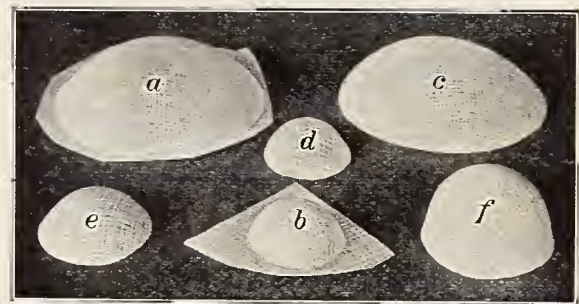
RIBBON FLOWERS AND FRUITS

46. Besides its uses in the making of bows, rosettes, and similar trimmings, ribbon may be worked up into clever imitations of fruits and flowers.

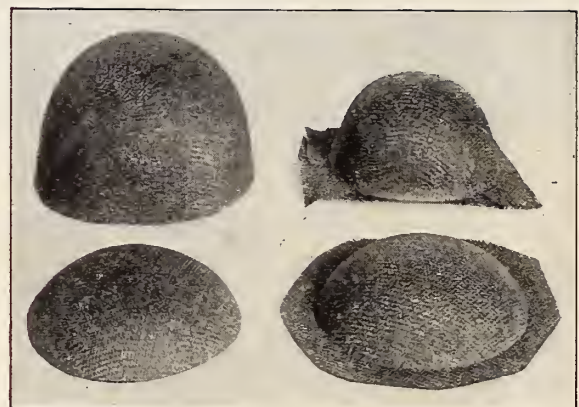
Such ornaments or trimmings as these find a varied use in connection with garments, many times adding just the touch that will serve to enhance the appearance of a dress, a gown, or a suit.

Directions are given for making various ornaments or trimmings of this kind, which may be utilized to advantage in making other trimmings of a similar nature.

47. **Cabochon Foundations.**—In the making of flowers and various other ornaments, whether of ribbon or of other materials, cabochon foundations will be found very useful. A cabochon foundation is merely a small piece of buckram pressed into a dome or a similar shape.



(a)



(b)

FIG. 47

A number of cabochon foundations of various shapes and sizes are shown in Fig. 47, those in (a) being of white buckram and those in (b) of black buckram. In (a), the two foundations at *a* and *b* are shown with their rough edges, just as they appear when they are purchased. Before they are used, trim off the rough edges, when they will appear as at *c* and *d*. The foundations at *e* and *f* also are trimmed, ready to be used.

After the rough edges have been trimmed off, wire the bottom edge with a piece of fine wire, using over-casting-stitches to hold the foundation to its shape. Then cover the cabochon foundation with a scrap of silk, and it is ready to be used as the center of a flower or some other ornament.

48. **Ribbon Grapes.**—In Fig. 48 is illustrated a bunch of imitation grapes made from pieces of ribbon and milliner's tie wire, combined with a bit of foliage as a background. The bunch consists of six large grapes and seven small ones. For the large

grapes, No. 16 ribbon may be used, and for the small ones, No. 12, but if it is not convenient to use

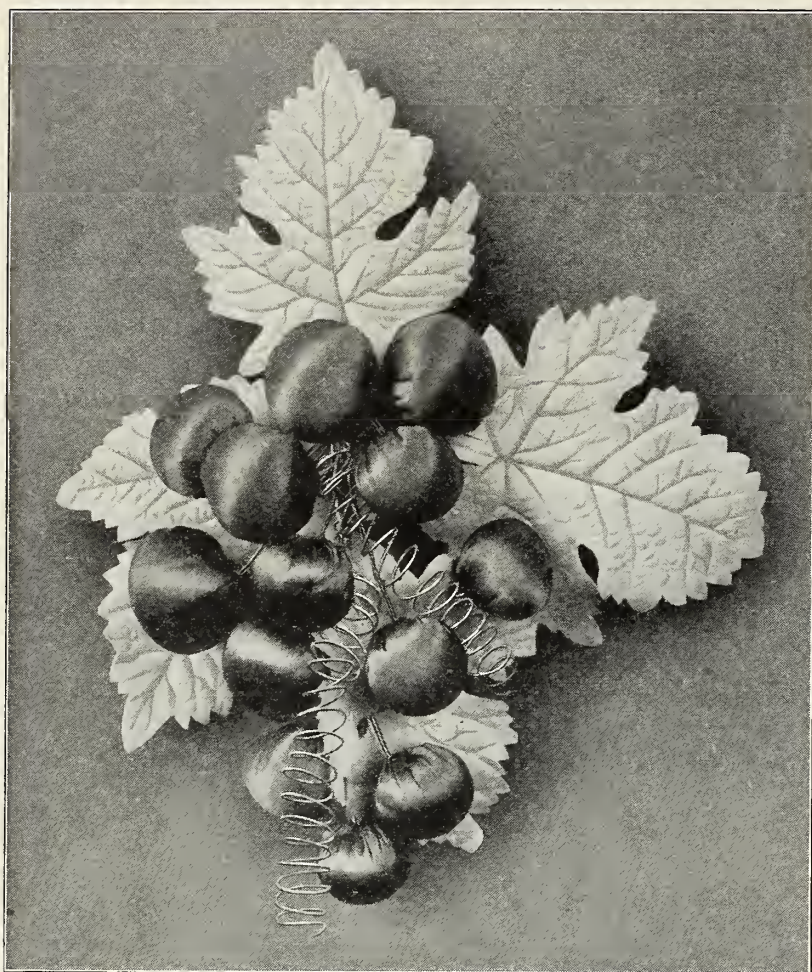


FIG. 48

ribbon, scraps of satin, silk, or velvet may be advantageously employed.

Cut six circular pieces each $2\frac{1}{4}$ inches in diameter and seven circles each $1\frac{7}{8}$ inches in diameter. Turn under the raw edge of each circular piece and run a gathering thread around it, as shown in Fig. 49, which illustrates the appearance of the back, or wrong side, of the circular piece. The circles form the outer coverings, corresponding to the skins of the grapes. The centers, or insides, of the grapes are made of cotton wadding.

49. From a piece of sheet wadding, cut seven circular pieces, each $2\frac{1}{4}$ inches in diameter, and lay them one on top of another. Draw the cut edges down and under, press with the fingers, and work the wadding into a firm, round ball, looping thread around

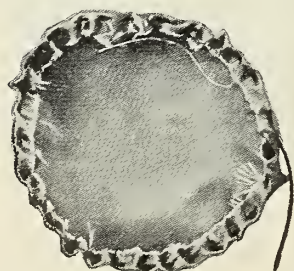


FIG. 49

it to hold it in such form. This ball makes the center for one of the large grapes. Take a piece of silk-covered tie wire 8 inches long, lay its middle point on top of the ball of wadding, draw the ends down around and under the ball, and twist them together

tightly. Over the ball stretch the circle of silk shown in Fig. 49, drawing up the gathering thread and fastening it securely around the twisted wires beneath

the ball. This operation finishes one of the large grapes, as shown in Fig. 50. The other five large grapes are made in exactly the same way, each requiring seven pieces of wadding.

Prepare six pieces of wadding $1\frac{7}{8}$ inches in diameter for each of the small grapes and cover each with one of the gathered circular pieces of ribbon of the same diameter. The small grapes are made in exactly the same way as the large ones.



FIG. 50

50. When the grapes have been made as just described, gather the ends of the tie wires together in such a way as to make the grapes assume the form of a natural cluster, the larger ones at the top and the smaller ones at the bottom, as shown in Fig. 48. The tendrils, shown as spirals of wire, are made by wrapping pieces of fine, silk-covered wire in a spiral on a round lead pencil. The wire may be tinted to match the foliage by immersing it in a tinting solution of the desired shade and then letting it drip until it becomes dry. Fasten the upper ends of the tendrils to the tie wires that suspend the grapes, but hide the fastenings under the large grapes at the top of the cluster. Purchase the foliage at any store dealing in millinery



FIG. 51

merchandise, and attach it to the grapes by twisting its wire stem with the tie wires.

Grape clusters of this kind may be made in natural colors by choosing the proper shades of ribbon; however, it is permissible to make them of any desired color of ribbon to harmonize with the gown with which they are to be worn. When such trimmings are in vogue, grapes made of white satin with white foliage and white wires are effective as a trimming on white dresses designed for evening wear.

51. Ribbon Daisies.—The ribbon daisy shown in Fig. 51 is made of satin baby-ribbon petals fastened at

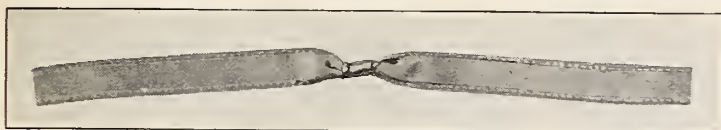


FIG. 52

the center to a cabochon foundation ornamented with French knots, the whole being attached to suitable foliage.

For making this daisy, you may use No. 1 ribbon, commonly called baby ribbon, using just one color or several harmonizing colors. There are 36 petals, each of which requires $4\frac{1}{2}$ inches of ribbon, so that the total length of ribbon needed is $36 \times 4\frac{1}{2} = 162$ inches, or $4\frac{1}{2}$ yards. Cut the $4\frac{1}{2}$ yards of ribbon into 36 pieces, each $4\frac{1}{2}$ inches long. Lay each piece on the work table or the lap board and make a pencil mark at its middle point, or $2\frac{1}{4}$ inches from either end. Tie a knot in each piece of ribbon, directly at the center, where the mark is made, and draw the knot tight, so that the piece appears as in Fig. 52. The pencil mark should be wholly concealed in the center of the knot.

Next, prepare the cabochon foundation that is to form the center of the daisy. Use the low, flat kind shown at c, Fig. 47 (a), cut it down to a diameter of $1\frac{1}{4}$ inches and bind the edge with wire. Over it lay a circle of wadding of the same diameter to act as a padding, and over the wadding stretch a scrap of silk



FIG. 53

of the same color as the ribbon used to form the petals. Sew the silk covering to the cabochon foundation, taking care to have it lie smooth.

52. Sew the petals to the cabochon foundation along the outer edge, but on the upper, or covered, surface. Take each of the $4\frac{1}{2}$ -inch pieces, which have been knotted at the center, and lay the ends one on top of the other, as in Fig. 53, taking care to have the right side of each half of the piece facing upwards.

Sew this petal fast to the cabochon foundation by stitching through the two overlapped ends. Put on the next petal close to the first, and in the same way, and so continue until a row of petals has been sewed

on all around the edge of the cabochon center. Then sew a second row directly on top of the first row. Each row, of course, should contain 18 petals, or half the total number used.



FIG. 54

53. Use yellow rope silk to make the center of the daisy, or, if it is to represent a brown-eyed Susan, use a rich, warm brown. Thread the rope silk into a darning needle or an embroidery needle and fill the center entirely full of French knot-stitches, as shown in Fig. 51, covering and hiding the ends of the petals. Sew a piece of heavy wire across the back of the cabochon center of the flower, and over the wire slip a piece of green rubber tube to form the stem. Fasten the flower to a cluster of leaves.

No. 1 velvet ribbon is very attractive for this daisy, but if such material is used it should be made on a smaller cabochon and a larger number of petals employed—usually a 1-inch cabochon with 42 petals.

54. Another style of daisy, made with stamens instead of the usual cabochon center, is shown completed in Fig. 54. This flower requires $1\frac{3}{4}$ yards of No. 2 ribbon.

Cut fourteen pieces of ribbon, each $4\frac{1}{2}$ inches long, and tie a hard knot exactly in the center of each piece,

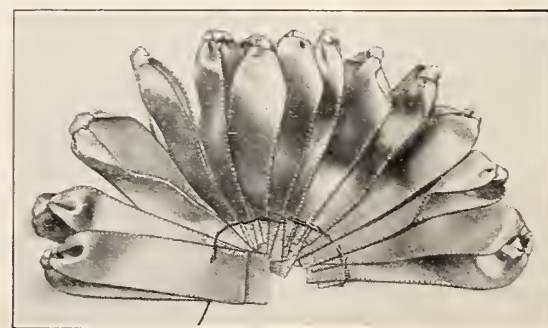


FIG. 55

as shown in Fig. 53. Draw the ends of the piece together, right side up, one end overlapping the other, as shown in the illustration, and sew the overlapped ends together. Place the fourteen petals, one slightly overlapping the other, as shown in Fig. 55, and back-

stitch them together in a half-circle. When the stitching is finished, bend the half-circle into a circle, with the last loop lapped under the first loop, and sew them together. Wrap a small bunch of stamens, which can be either purchased or made, with thread in order to hold them securely in position and fasten down in the center of the flower. Mount the flower on a piece of heavy wire 5 inches long, covered with a green rubber tube, or sew it flat to a garment or to a girdle or a belt.

55. Making Stamens.—If it is not possible for you to purchase stamens for use in the flowers you make, you may make them yourself as follows:

Wax 10 yards or more of milliner's white thread, No. 24, by pulling it over a piece of beeswax. Then take one end of the thread and wrap it around the four fingers between the knuckles and the finger tips. Continue doing this until the entire length of thread has been wrapped around the fingers. With the shears, cut all the threads where they wrap around the outside of the forefinger and also where they wrap around the outside of the little finger. Tie this bunch of cut threads in the center.

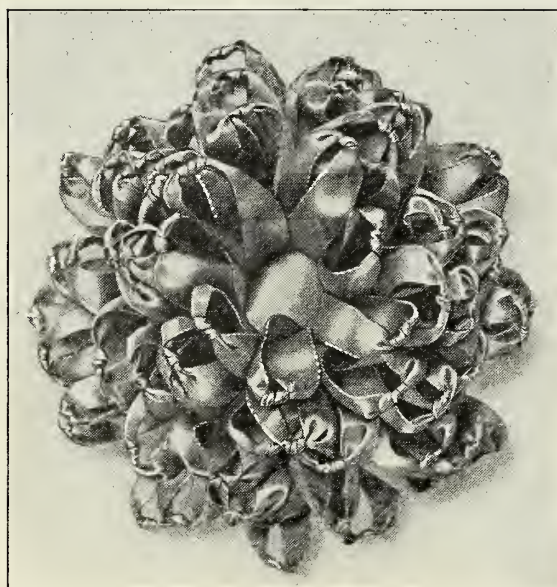


FIG. 56

Place a tablespoonful of powdered resin in a thin pan or small can lid and set on a hot stove to melt. When the resin is melted, remove the pan from the stove, pick up the bunch of threads, and dip the ends into the melted resin before it cools. The resin will stick in small lumps to the ends of the thread. Lay aside the dipped threads to cool and dry. Then separate the stamens and bend the threads in the middle so that the lumps of melted resin will stick up.

Stamens of different colors can be made by dipping the ends of the thread or the tips of white ready-made stamens into melted, colored sealing wax.

56. Ribbon Chrysanthemum.—The ribbon chrysanthemum shown in Fig. 56 may be made of petals of the same kind and size as those used in the construction of the daisy shown in Fig. 54; however, the

chrysanthemum requires $9\frac{1}{4}$ yards of No. 2 ribbon, as there are 74 petals like that shown in Fig. 53.

Prepare a buckram cabochon foundation 2 inches in diameter, cover it with a single thickness of wadding, and over that sew a scrap of silk of a color to match the ribbon petals. Then sew the petals to the cabochon center, beginning with the inner row. Lay a 5-cent piece directly in the center of the cabochon, and around its edge sew the first row of petals with their knotted ends pointing inwards toward the center of the flower and the cut ends pointing outwards.



FIG. 57

When the first row is sewed fast, remove the coin, as it is used only as a gauge to produce a round center.

Sew the second row of petals in a circle at a distance of $\frac{1}{4}$ inch back of the first row, the third row $\frac{1}{4}$ inch back of the second row, and the fourth row on the edge of the cabochon. In sewing on the fourth row, leave enough of the cut ends of the petals to be turned over the edge of the cabochon and fasten the ends with overcast-stitches. This makes the flower flat at the back when the petals are pressed outwards so as to cover and conceal the stitches by which they are held fast.

This flower may be mounted on wire or sewed flat.

57. Tinted Ribbon Rose.—The rose, illustrated in Fig. 57, requires $\frac{1}{2}$ yard of $\frac{1}{8}$ -inch ribbon for the center and $1\frac{1}{4}$ yards of 1-inch ribbon for the petals, buds, and leaves. Picoted, grosgrain ribbon with the edges tinted is most effective for the petals, and lightweight silk ribbon in a contrasting color, for the center.

Fasten the stamens to the stem with fine wire or several windings of thread and arrange the narrow ribbon in tiny loops around the stamens, winding them by means of fine wire to the stem as they are made.

58. With the center thus prepared, cut five pieces of 1-inch ribbon each 3 inches long, nine pieces $2\frac{1}{2}$ inches long, and two pieces 2 inches long. Now take five of the $2\frac{1}{2}$ -inch pieces, measure in $\frac{3}{4}$ inch from one end of each, run a gathering thread from this point along one selvage

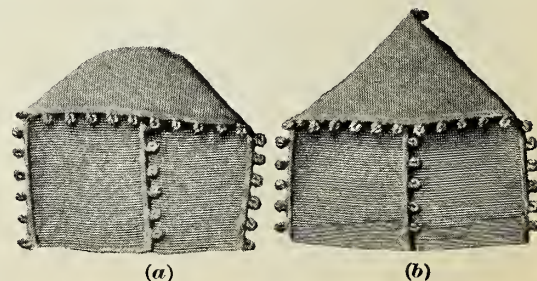


FIG. 58

edge to within $\frac{3}{4}$ inch of the other end, draw this thread tight and fasten it securely in the selvage edge. The petal will now appear as at (a), Fig. 58.

Place these petals around the center of the flower, allowing them to overlap slightly, pinch in the free ends of the petals close to the stem, and wrap them securely in place.



FIG. 59

Prepare the 3-inch pieces in the same manner, but measure in 1 inch from the end before placing the gathering thread along the edge. Arrange these petals around those just applied and secure with wire.

Finish the back of the flower with a piece of muslin the same color as the petals and cut in the shape of a flat 5-petaled flower. Hold in place with glue.

59. Now take the four remaining pieces of ribbon $2\frac{1}{2}$ inches in length and measure in $\frac{3}{4}$ inch from each end, but instead of gathering the edge, lay it in three tiny plaits and catch through from one side of the ribbon to the other with small stitches. Place two of these pieces of ribbon together, so that the free selvage edges meet, thus forming little closed buds, which are wired to separate stems.

Make the leaves of the 2-inch pieces of ribbon by folding them as shown at (b), Fig. 58. Glue the fold, which forms the point, to the ribbon underneath to hold it in position. Pinch in the free ends and wire them to separate stems. Cover the leaf and bud stems and then wrap them in with the covering for the flower stem.

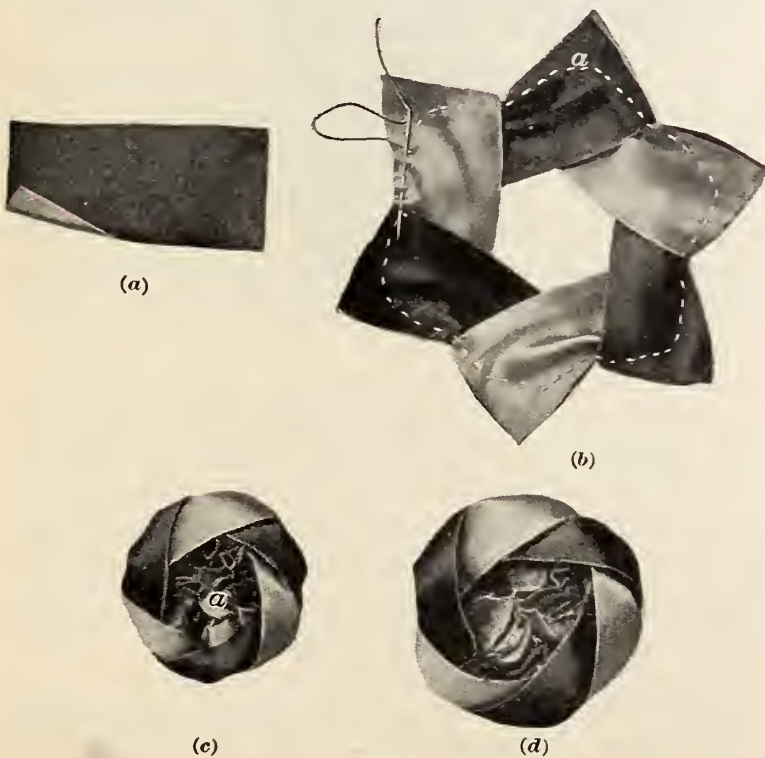


FIG. 60

60. Two-Toned Ribbon Rose.—The ribbon blossom shown in Fig. 59 is most effective when made of two-toned ribbon 1 inch wide. Cut six pieces of ribbon, each 2 inches in length, like the one shown in Fig. 60 (a). Place them as in (b), alternating the colors and sewing in a circular direction to hold them in

position, as shown at *a*. Draw the gathering thread quite snug, as shown at *a*, view (c), and fasten the thread securely.



FIG. 61

Make another blossom in the same way as the one you have already finished, but do not pull the gathering thread quite so tight. The second flower is shown in view (d). Slip the first flower inside the larger one and fasten the two together. Place a few stamens in the center and your flower is complete.

61. Full-Blown Rose.—In Fig. 61 is shown a full-blown rose made of ribbon and artificial foliage. To begin such a rose, cut a piece of heavy wire 5 inches in length, straighten it, and at the top fasten a small bunch of stamens, using eight or ten stamens doubled and tied around the wire with a thread, as shown in Fig. 62. This wire forms the stem of the rose, as well as the center on which the petals are mounted.

62. The full-blown rose requires $2\frac{3}{4}$ yards of No. 12 ribbon, which is cut into pieces of different lengths and sewed to form the petals. Cut eight pieces each 4 inches long, eight pieces each $4\frac{1}{2}$ inches long, and five pieces each 5 inches long, making twenty-one pieces that will be used for the petals. Take one of the 4-inch pieces and fold it in the middle, crosswise, with the right side out. Fold one doubled corner over to a width of less than $\frac{1}{2}$ inch; then fold it again and hold the double fold lightly between the thumb and the forefinger. The first fold is shown on

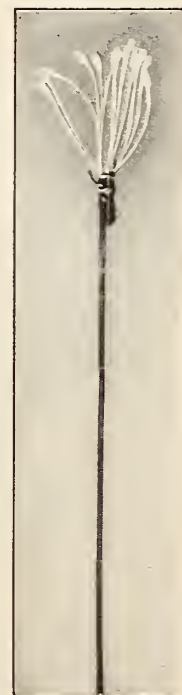


FIG. 62

one corner at *a*, Fig. 63, and the second on the other corner at *b*. Hold the double fold in place by stitching through from the wrong side of the ribbon. To do this, spread apart the two thicknesses forming the petal, still holding the double fold between the thumb and the forefinger, and take two or three back-stitches, sewing through into the double fold so as to hold it securely. Be careful, however, that these stitches do not go completely through the double roll, for they should not be allowed to show on the face of the ribbon.

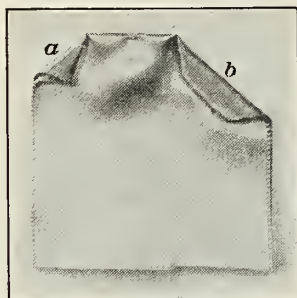


FIG. 63

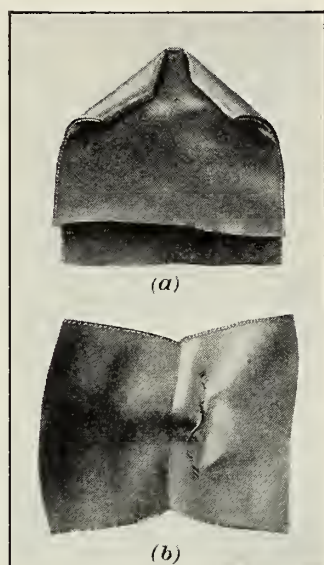


FIG. 64

63. After one corner of the petal has been doubled over and stitched fast, treat the other corner in the same way, so that the petal will then appear as in Fig. 64 (*a*). The second doubled corner is held by stitching through from the inside, as before, view (*b*) showing how the inside of the petal looks when the two parts are separated. In the same manner, fold the remainder of the 4-inch pieces, roll down the corners, and stitch them in place. Do the same with the eight $4\frac{1}{2}$ -inch pieces and the five 5-inch pieces. The result will be twenty-one petals of the form shown in Fig. 64 (*a*).

64. Before fastening the petals to the central stem, plait them at the bottom, so as to cup them, or cause them to assume the curved shape of natural rose petals. The manner of doing this is very clearly shown in Fig. 65, in which (*a*) is a front view of the finished

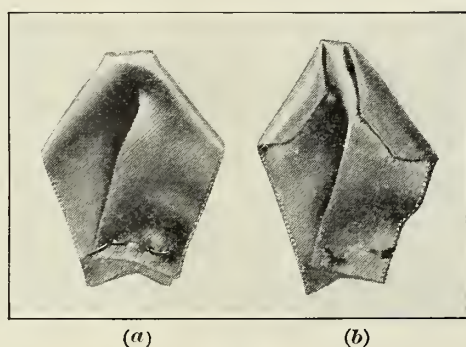


FIG. 65

petal and (*b*), a back view. Make a deep plait at the lower, or cut, end of the petal and stitch it down firmly. Do this with each of the twenty-one petals, and then lay them aside, in readiness for attaching to the stem, the eight short ones in one row, the eight medium-

sized ones in another row, and the five large ones in a third row, so that they will not become mixed.

65. Take one of the small petals and wrap it around the top of the stem, very nearly covering the stamens. Sew it to the wire by wrapping the thread around several times and fastening it securely, as shown in Fig. 66 (*a*). Put on the second petal directly facing the first one, so that its inner, or cupped, side will very nearly cover the stamens on the other side, as in (*b*). Attach this petal to the wire by wrapping the thread around at the bottom and fastening it securely, the same as the first. Put on the third petal so that it is at the side of the first two and covers the opening between them. In order to give the rose a full, rounded appearance, the top of the third petal should be just a trifle lower than the tops of the first two. Sew the fourth petal at the other side of the first two, directly opposite the third petal, and at the same height as the third. Sew on the remaining four small petals, placing them so as to overlap the four openings between each pair of the first four petals.

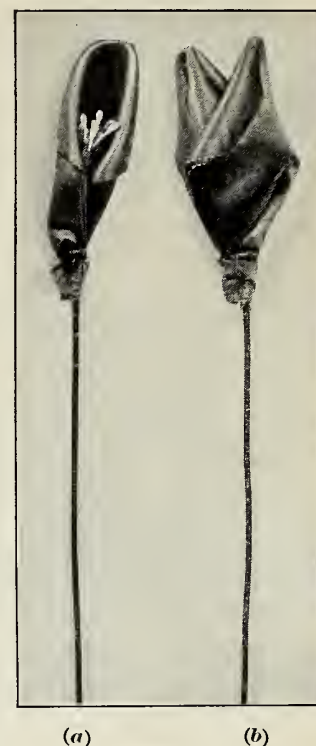


FIG. 66

66. Next, take the eight medium-sized petals and sew them together side by side in pairs, producing four double petals, which must then be attached to the wire stem by being wrapped and sewed with the thread. The bottoms, or cut ends, of the double petals should be bunched together tightly, so as to cause the upper ends of the petals to straighten out and cup properly.

After the four double petals have been attached to the stem, sew the five large petals on the outside of the others, gathering their ends closely to the wire. Then hold the rose in one hand and push the forefinger down, in, and around all of the different petals in order to cup them properly and to bend them into position, and thus give the rose its shape. The rose is then ready to have the foliage added.

67. Tear up some old artificial flowers that have become faded, crushed, or soiled so as to be unfit for further use, because there are certain parts that can be used for finishing the ribbon rose. A small star-shaped piece of green muslin will be found on the old flower, and this should be pushed on the wire stem and pressed up close against the bottom of the rose. Also, there will be found on the old flower a small green wax cup. Remove this and push it on the

wire stem to finish the bottom of the rose. If no old flowers are at hand, the star-shaped pieces may be cut from a piece of firm green silk, preferably taffeta; such pieces should be about $\frac{1}{2}$ to $\frac{3}{4}$ inch in diameter. Also, the wax cups may be purchased at a millinery supply house. Cover the heavy wire with a piece of green rubber tubing, which may likewise be purchased at a millinery supply house, and the rose is finished. Surround the rose thus made with a cluster of rose foliage, and the garniture is ready to wear.

68. Cabbage Rose.—The rose illustrated in Fig. 67, which is called a cabbage rose, requires $\frac{5}{8}$ yard of No. 5 satin ribbon.

To make this rose, cut six circles of sheet wadding, each $1\frac{1}{2}$ inches in diameter, and cover these with



FIG. 67

a circle of silk 2 inches in diameter, drawing the edge of the silk piece down over the edge of the wadding and fastening it at the back. The smooth surface of this covered center forms the back of the flower, as the ribbon that makes the flower is sewed on the opposite side of the covered center. Take the piece of No. 5 ribbon and sew one end of it fast to the back of the center, as shown in Fig. 68 (a). The stitches should extend across the end and along each selvage for a distance of 1 inch, as illustrated.

69. Fold the ribbon to the left, as indicated by the first vertical crease, view (a), then make a bias crease to the right, press the bias fold down lightly, and sew it fast to the padded center along the upper selvage, as shown in (b). Make two more folds in the ribbon, one almost directly across and the other on the bias,

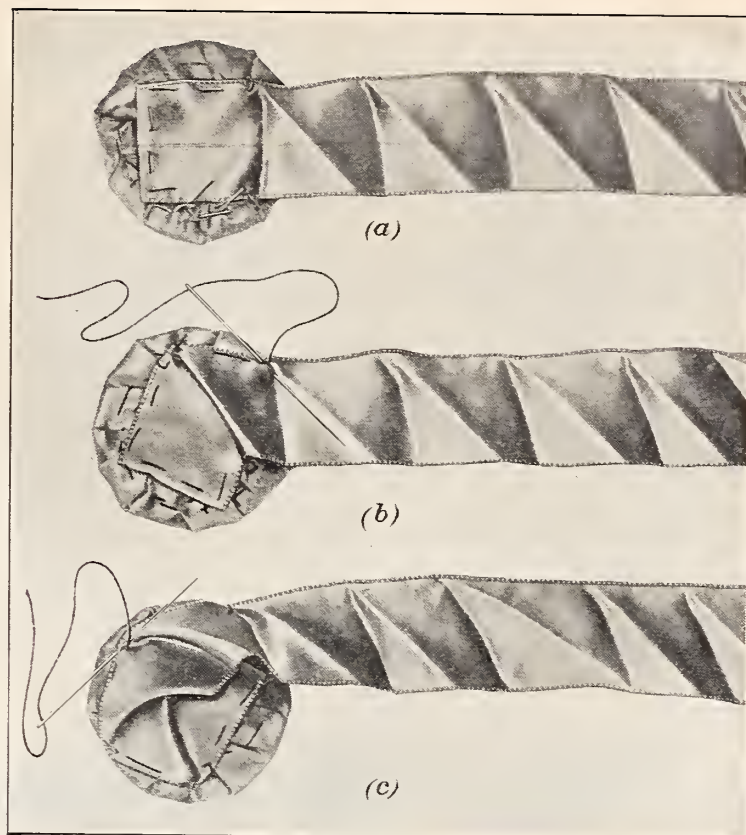


FIG. 68

press them down, and sew the fold down as before, thus producing the second petal at the side of, and overlapping, the first one made. Continue in this manner, as shown in (c), until the whole $\frac{5}{8}$ yard of ribbon has been used, and then attach the flower to some foliage, when it will appear as in Fig. 67.

Most frequently roses of this kind are used in clusters of three, placed closely together. They are particularly



FIG. 69

suitable for small turbans or toques and for use in corsage bouquets and for the finish of a belt or a sash.

70. Rosebuds.—Small rosebuds in combination with foliage, as shown in Fig. 69, form a very charming trimming. The three buds shown require $\frac{1}{4}$ yard of No. 50 ribbon to form the centers and $\frac{2}{3}$ yard of No. 5 ribbon to form the petals. Take the $\frac{1}{4}$ -yard piece of No. 50 ribbon and from it cut three pieces on the bias, each measuring $1\frac{1}{2}$ inches on the selvage, or from *a* to *b*, Fig. 70 (*a*). To make one of the centers, fold one of these bias pieces along the middle, as shown in (*b*), with the right side out, and then wrap it around the end of a piece of fine wire 5 inches long, as shown in (*c*). Continue wrapping until it is all wound on the wire and then wrap it with thread and stitch it fast, as in (*d*). If the center appears too thick and bulky

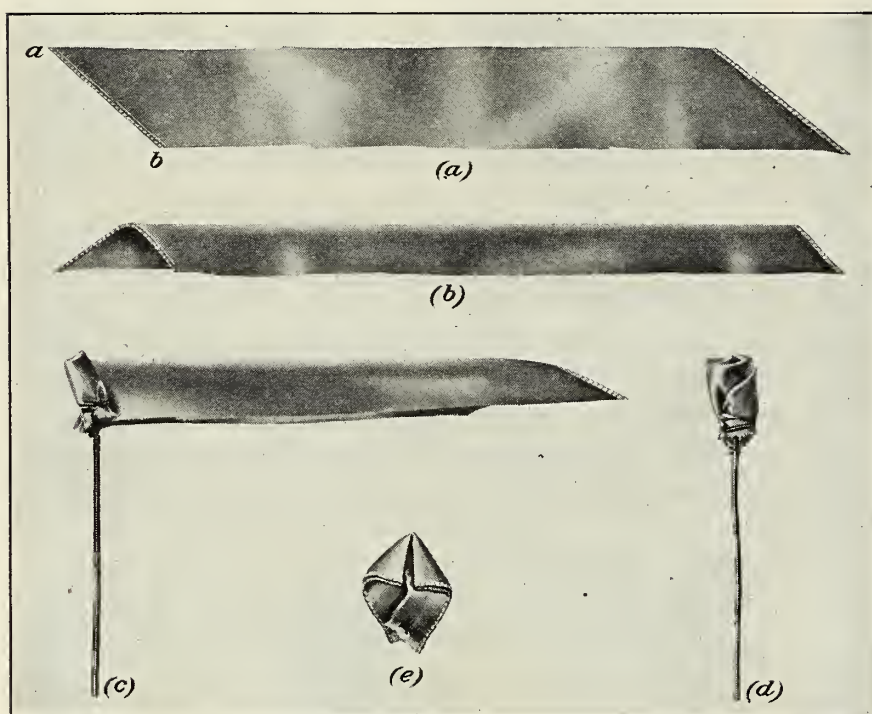


FIG. 70

when the whole bias piece is wrapped on the wire, cut off the end after three turns have been wound.

To make the petals, cut the $\frac{2}{3}$ -yard piece of No. 5 ribbon into twelve pieces, each 2 inches long. Fold these across the middle, right side out. Turn down the corners of each piece, as shown in (*e*), stitch them fast from the inside, as described in Arts. 62 and 63, and then make a plait at the bottom to cause the petal to assume a cupped form. Make the remaining petals in exactly the same manner.

71. Four of the petals are needed for each bud. Take the center and its stem, as shown in Fig. 70 (*d*), place a petal against it, with the turned-down corners outside, and attach the petal to the center by wrapping with thread and sewing. Place the next petal at the side of the first, the third at the side of the second, and the fourth at the side of the third, and attach them all by wrapping them securely to the wire and sewing them fast. Next, slip a star-shaped piece of green cloth

on the wire, pressing it up close to the satin petals, slip on the green wax cup, and cover the wire with a rubber stem.

Make the remaining buds in exactly the same manner as the first. The three buds may now be mixed with foliage, as in Fig. 69, or used in connection with the rose, as desired.



FIG. 71

72. Metallic Ribbon Rosebuds.—To make the rosebuds illustrated in Fig. 71, provide $\frac{1}{3}$ yard of $\frac{3}{4}$ -inch ribbon for each bud and $\frac{1}{4}$ yard of $\frac{1}{2}$ -inch ribbon for the three leaves.

Cut the ribbon for the leaves into three pieces, each measuring 3 inches. Fold one of the 3-inch pieces through the center crosswise, when it will measure $1\frac{1}{2}$ inches. With a strong thread, place a row of running stitches along one selvage edge, catching the two thicknesses of ribbon. Draw this thread until the gathered portion measures 1 inch and overhand the raw edges of the ribbon together. Now open out the leaf and with the thumb and forefinger press the center into tiny plaits. Cut a piece of wire for the stem, making it sufficiently long to extend the length of the gathered portion. Bend a small loop in the end of the wire and fasten on the wrong side of the leaf at the end of the gathered portion and then at the lower edge of the leaf.

These leaves are especially pretty when made of shaded green metallic ribbon, the dark edge being turned to the center for some and the light edge turned to the center for others.

73. For a cluster of three buds, cut twelve pieces of ribbon, each 2 inches long, and three pieces, each 4 inches long. Take one of the 4-inch pieces and run a gathering thread along one selvage edge, drawing it up and wrapping the ribbon around the end of the finger to form the center of the flower. Place on one end of the stem wire and wrap the gathering thread

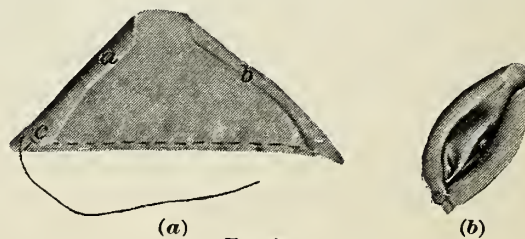


FIG. 72

tightly around both to hold the center of the flower securely.

To form a petal, take one of the 2-inch pieces in the hands, holding the raw edges between the thumb and forefinger of each hand. Begin to roll these edges at

the upper left- and right-hand corners, and roll the ribbon very tightly toward the center, as at *a* and *b*, Fig. 72 (*a*). Have ready a threaded needle and run a gathering thread along the lower selvage edge, making sure that the roll *b* is caught where the first stitches are taken. Bring the thread up through the other roll, as at *c*, and draw up the petal tightly so that it appears as at (*b*). Drawing the gathering thread quite snug is



FIG. 73

necessary for the inner petals, but for the other petals very little fulness is needed.

Attach the petals to the center of the bud, sewing each one securely. In placing them around the center, lap one petal over the other.

Join the buds and leaves together in a graceful spray so that the effect will be as shown in Fig. 71.

74. Wild Rose.—The wild rose shown completed in Fig. 73 is made from five strips of No. 9 ribbon, each $3\frac{1}{4}$ inches long. Fold each strip crosswise in the middle, with the satin surfaces out. Hold it between the thumb and forefinger of one hand, close to the crease or fold at the top, and with a needle push the corner down into the fold, as shown at *a*, Fig. 74 (*a*). Do the same thing at the other corner. Then sew the selvage edges together at the points *a* and *b*, view (*b*), using the *tie-stitch*. This stitch is made by pushing the needle through the selvages and drawing the thread up until the knot is within $1\frac{1}{2}$ or 2 inches of the ribbon. The two ends of thread are then tied together and the thread is clipped off close to the knot. At the bottom of

the petal make two plaits, turning each of these toward the center, as shown. This will produce the cupped effect necessary to make the petal.



FIG. 74

75. To make the center of the rose, take a wooden button mold $\frac{1}{2}$ inch in diameter, cover it with a small square scrap of yellow velvet, pulling the four points together at the back, and wrap tightly with three or four wrappings of thread sewed securely. To this button mold at the back, sew a number of stamens all the way around and spread them out. Just below where the stamens are sewed to the velvet, sew the first petal, then the second, the third, the fourth, and the fifth, each petal slightly overlapping the preceding one. To the velvet ends protruding from the back, fasten a wire, 4 or 5 inches long, which should be covered with a rubber stem. When the wild rose is attached to foliage, it will appear like the finished ornament shown in Fig. 73. A small circle of buckram the size of the bottom of a thimble may be used instead of the button mold, but it must first be covered with one or two thicknesses of sheet wadding.

76. Rapid Rose.—The rapid rose shown in Fig. 75 is so called because the ribbon that forms the petals is



FIG. 75

in one continuous strip, and is not cut into separate lengths. The making of the rose is therefore greatly hastened, inasmuch as the strip is simply wound around

the center. One yard of No. 16 ribbon is required to make the rapid rose.

The center is constructed of tissue paper. Cut a piece of tissue paper 6 inches long and 4 inches wide



FIG. 76

and fold it crosswise and lengthwise so that it measures 3 inches by 2 inches and has four thicknesses. Set the center of the folded piece on the end of the forefinger, draw the ends down, and wrap them around the forefinger. Slip the paper off the finger and it will be found to have the shape of a nipple.

Open out the paper and insert the bias end of the ribbon. This is the only part of the ribbon under the paper. The rest is over it. After folding the end of the ribbon under, twist the paper back into its former shape.

Then draw the ribbon up and over the tissue-paper center so that it is completely enclosed by the ribbon.

77. Next, fasten a thread at the bottom and wrap it several times around, crushing the ribbon tightly at the bottom of the center of the rose. Pull the ribbon up and away from where it has been fastened, so as to form the cupped petal, the first one to be made. Plait the ribbon in a circular form, as is clearly

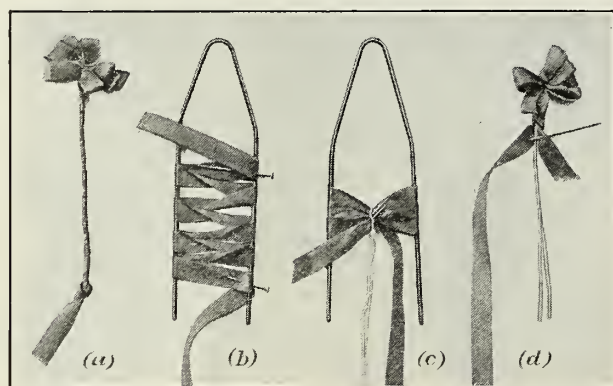


FIG. 77

shown at *a*, *b*, and *c*, Fig. 76. When the ribbon is plaited as indicated by these wrinkles, and gathered close around the bottom of the rose, the part of the ribbon at *d* will form a cupped petal. Wrap the thread around the plaits and fasten it securely.

Now push the ribbon forward, plait it as before, and pull in the second petal so that its edge overlaps the preceding one. Continue in this manner until all the petals have been made. Then fasten the rose to a piece of heavy wire that is covered with a rubber stem.

Some practice will doubtless be required in plaiting and arranging the petals before this rose can be made satisfactorily; it is, therefore, a good idea to cut a strip of muslin $2\frac{1}{2}$ inches wide and 1 yard in length and to practice the making of this rose until the finished work resembles a half-blown natural rose. When sufficient expertness has been obtained in this manner, the rose can be quickly made with ribbon, as described.



FIG. 78

78. Ribbon Violets.—A piece of No. 1 ribbon 16 inches long is required for making the violet shown in view (*a*), Fig. 77, and violet or a rich purple is the color best adapted for this purpose. The loops that form the petals of the violet are made over a strong wire hairpin, as shown in view (*b*).

Bend the hairpin so that it has the shape illustrated and is 1 inch wide between the prongs. An inch or so from one end of the ribbon, place it over the right prong of the hairpin near the top with the satin side up. Then bring it under and up between the prongs. Pin it securely at this point. Now take the long end and draw it over and then under the other prong, giving it a half turn in order that the satin side may be on the outside of the hairpin. Hold the ribbon firm and taut, and continue this process until eight loops are formed, as shown in (*b*). Pin the last loop also.

79. When you have completed the correct number of loops, twist around the center a piece of fine silk-covered tie-wire long enough to form the stem,



FIG. 79

pinching it tight, as at (c), so as to hold the loops firm. Then remove the pins, slip the loops off the hairpin, and crush the centers together so as to make the petals of the flowers spread out properly. Hold the short end of the ribbon along the wires and wind the long end over both the wires and the short end of ribbon, as at (d). Continue twisting the ribbon until the stem is the desired length and finish the end with a tight knot, such as is shown in (a).

Violets, such as the one described, may be used in various combinations, not only with other ribbon flowers but with foliage and manufactured flowers, as they lend softness and daintiness to any trim in which they are featured.

80. Corsage Bouquet.—In Fig. 78 is shown a ribbon corsage. It consists of a cream, full-blown rose with a bud surrounded by violets made of violet-colored baby ribbon and heavy dark-green artificial foliage. Make the rose as explained in Arts. 61 to 66 inclusive; the bud, as in Arts. 70 and 71; and the violets, as in Arts. 78 and 79. Then combine them with artificial foliage to produce the effect shown here, attaching a number of loops of violet-colored ribbon. This corsage is an example of the varied uses to which trimmings made of ribbon may be put.

81. Tiny Roses.—For the cluster of tiny roses shown in Fig. 79, provide a little less than $\frac{1}{2}$ yard of No. 60 ribbon. Trim off a corner of the ribbon to form a true bias and measure $1\frac{3}{4}$ inches along the selvage from this bias end. Cut off this $1\frac{3}{4}$ -inch bias strip and fold it so that the two bias cut edges are even. Gather along the raw edges, drawing up the gathering thread

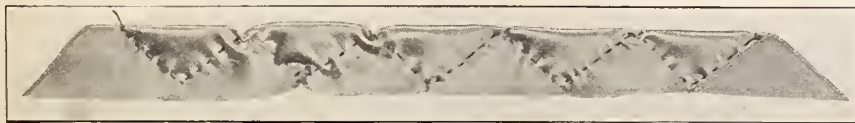


FIG. 80

and wrapping the piece around the end of the finger to form the center of the flower. Then wrap the thread around the base tightly and fasten it.

Cut on the bias another strip of ribbon, measuring 2 inches on the selvage edge, and fold it so that the

two cut edges come together. Then apply running-stitches in zigzag fashion from one end of the ribbon to the other, making five zigzag figures, as in Fig. 80.

Draw the thread tightly so that the ribbon will take the form shown in Fig. 81. Cut off the two thicknesses of extra ribbon below the running-stitches, as at *a*. Then draw the strip of five small petals around the base of the center already made, and sew it securely in place, making one of the finished flowers shown in Fig. 79.

Tiny roses of this sort, which may be made also of scraps of silk cut the proper size and shape, are mixed with small foliage and used for trimming evening gowns, children's frocks, and lingerie.

82. Flat Ribbon Flower.—For the three sections of the flower shown in Fig. 82, you will require 34 inches of No. 5 taffeta ribbon.

The center consists of three pieces of ribbon each 2 inches long. Place these pieces of the ribbon as shown in Fig. 83 (a), and gather in a semicircle. To complete the circle, arrange the unattached ends of the

ribbon one over the other, as in (b), and continue the running-stitches. Before drawing the gathering thread up, put a few stamens in the center. The completed center should appear as in (c).



FIG. 81

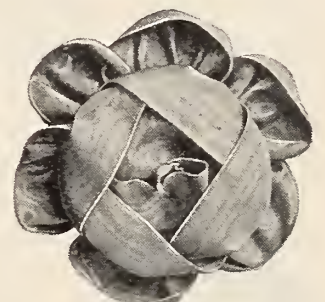


FIG. 82

83. The four flat petals that surround the center require four pieces of the same ribbon, $2\frac{1}{2}$ inches long. Lay these as in (d) and gather them in a circle. Draw the gathering thread tightly in order to obtain the flat petal, as in (e). Place the center (c) inside of these four petals and attach.

For the six outer petals, an 18-inch piece of ribbon is required. From one end of this piece of ribbon, measure along the selvage edge a distance of 3 inches and place a mark; 3 inches beyond the first mark place a second one; and so continue until you have marked off six spaces. Along the other selvage, measure $1\frac{1}{2}$ inches from the end of the ribbon and place a mark. From this point, mark off into 3-inch spaces the remaining length of ribbon. Finally, connect the points that you have marked, using a row of running-stitches extending in curved lines from one selvage

edge to the other, as shown in (f). Gather the ribbon into six petals, arrange these around the flat rose, and fasten underneath.

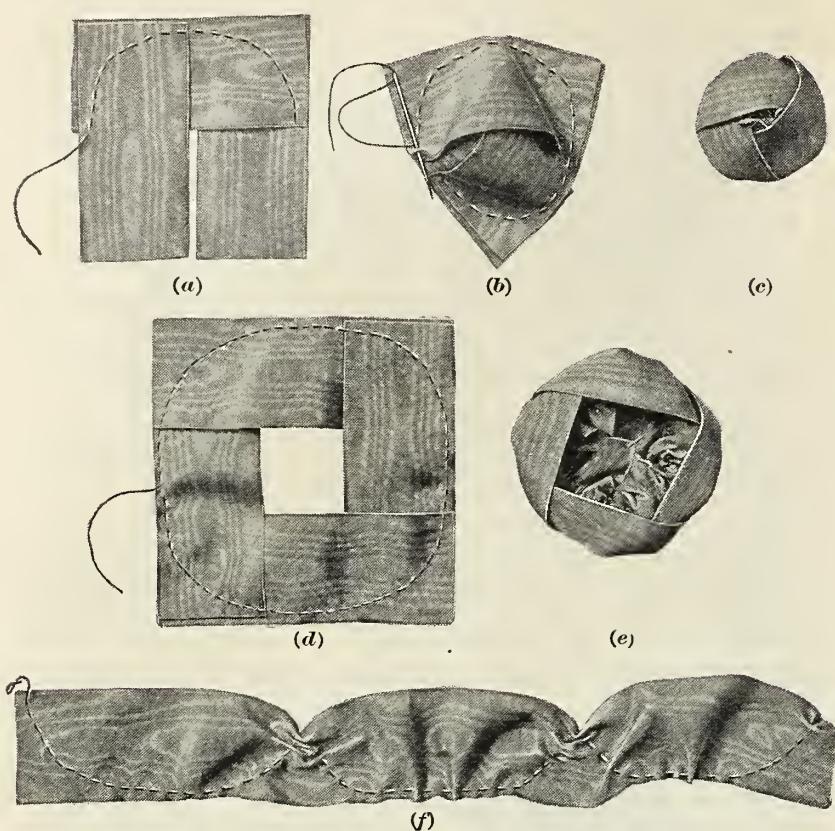


FIG. 83

84. Conventional Ribbon Flower.—The ornament, shown in Fig. 84, requires very little time and only a small amount of ribbon for its construction. Taffeta ribbon with a satin edge is a good choice for such a flower. Be careful to select a ribbon suitable in width, for on your selection depends the size of the flower. About $\frac{3}{4}$ -inch ribbon will make a flower of usable size; and while a wider ribbon is satisfactory, it is not wise to decide on anything above $1\frac{1}{2}$ inches.

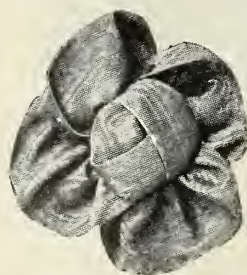


FIG. 84

85. To form the center of the flower, cut three pieces of ribbon, each twice as long as the ribbon is wide, arranging and sewing them as shown in Fig. 85 (a). Then draw the gathering thread quite tight.

If the ribbon used is $\frac{3}{4}$ inch in width, about $8\frac{1}{2}$ inches will be needed for the outer petals. If wider ribbon is used, more will be required. Fold the length

of ribbon, as shown at (b), Fig. 85, pinning and pressing carefully.

Using the creases as a guide, begin gathering at the end of the ribbon, as shown in (c), running the threads in a diagonal direction, as at *a*, until the opposite selvage of the ribbon is reached. Gather along the selvage until you reach the point directly opposite the end of the crease on the other selvage; and then gather diagonally across the crease, as at *b*. As soon as you have completed this diagonal gathering, turn the ribbon on its crease, as shown at *c*, and draw up the gathering thread. Repeat this process until four petals are completed. The end should be slanted in the same way as the beginning and the raw edges concealed under the flower.

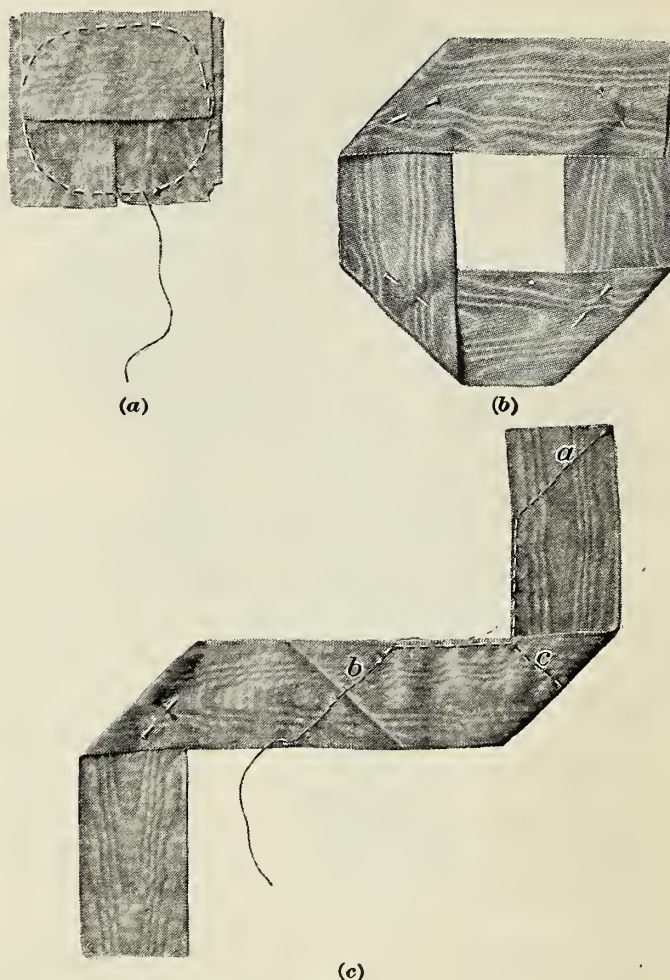


FIG. 85

Next, place the center in position and secure it with small, firm stitches. A pleasing effect may be obtained by covering a small piece of cotton with ribbon and placing it inside the center or by using a few stamens instead.

FABRIC TRIMMINGS

ADVANTAGES

86. While ribbon will always occupy an important place in garment decoration, much may be said in favor of fabric trimmings from the standpoints of both good taste and economy. They may generally be made from scraps of material that would otherwise be wasted, their success being largely due to skill in the

making, an accomplishment not difficult to acquire. Of course, such form of decoration requires time because of the unfinished edges of fabrics, and yet the extra time is not ill-spent, for there are many kinds of clothing and many types of persons that appear best when fabric trimming is employed. Another advantage is that fabric trimmings fill many an emergency

need when ribbon in the right color cannot be obtained to produce the desired effect.

Not one of the least significant features in the use of fabric trimming is the fact that a frock can be much more lavishly trimmed without looking over-decorated when fabric trimming is used than is possible through the use of any other form of decoration.

The simpler forms of fabric trimming are appropriate for use on tailored garments and sports clothes, while the more intricate ornaments are best adapted to the decoration of afternoon or evening gowns. Fabric trimmings may also be employed to advantage on lingerie, negligées, and children's clothes.

FABRIC FLOWERS AND FRUITS

ROSES

87. Of all fabric trimmings, roses seem to be most extensively used, probably because there is so much variety in the making of this form of trimming that the style of rose selected may be readily adapted to the material and the use to which the finished ornament is to be put.



FIG. 86

88. **Tailored Rose.**—To make the fabric rose shown in Fig. 86, which is decidedly tailored in appearance, first cut a circular piece of buckram $1\frac{1}{2}$ inches in diameter to be used for the foundation.

For the center of the rose, cut a bias strip of material $1\frac{1}{4}$ inches wide and $4\frac{1}{4}$ inches long, fold this through the middle lengthwise, and run a gathering thread along the raw edges, as shown at *a*, Fig. 87 (*a*). Draw

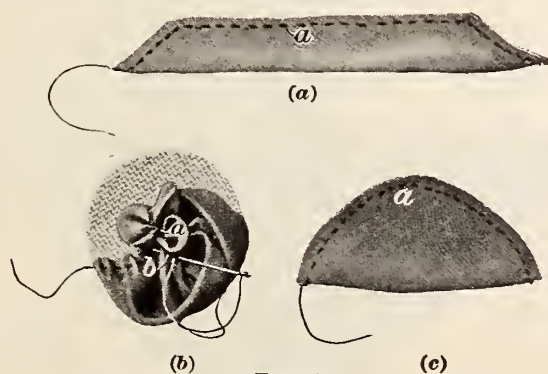


FIG. 87

this thread up tight to form a circle and attach to the center of the canvas with a few stitches. Then draw the folded edge of the strip in to the center at two places, dividing the strip into three equal parts and forming three petal-like sections, as at *a*, view (*b*).

89. To make the petals, cut fifteen circular pieces of the material, making four of them $2\frac{1}{2}$ inches in diameter for the first row, five of them 3 inches in

diameter for the second row, and six of them $3\frac{1}{2}$ inches in diameter for the outer row. Now take one of the smallest circular pieces, fold it through the center, having the folded edge on the bias, and place a gathering thread around the curved raw edges, as shown at *a*, view (*c*). Draw the thread up tight to shape the petal of the flower and attach it to the foundation under the petal-like center, as illustrated in view (*b*). Then gather the edges of another $2\frac{1}{2}$ -inch petal and secure this to the foundation, having it overlap the preceding one, as shown at *b*. Proceed in this manner for each row of petals, shaping and applying them to produce the effect shown in Fig. 86.



FIG. 88

90. A variation of this rose can be made of petals having a rolled-edge finish by rolling back the bias fold of each one and slip-stitching it in position before gathering the curved edges.

An especially appealing effect can be obtained by using two shades of material for the development of the rose, care being used to select colors that harmonize well.

91. **Folded-Petal Rose.**—For a realistic effect, such a rose as that illustrated in Fig. 88 may be developed. This can be made up in various materials, such as satin, crêpe de Chine, or taffeta, but it is especially attractive made of changeable silk. It will provide a finish at the waist line of a dress or it can be used as an appliqué on a hat.

As the first step in making, cut sixteen pieces of material, making one of them $2\frac{1}{2}$ inches square, five of them $1\frac{1}{4}$ inches square, and ten of them 2 inches square. Provide a length of stem wire and attach several stamens to it with fine wire or coarse thread. Fold the $2\frac{1}{2}$ -inch square diagonally through the center and wrap it loosely around the stamens, in such a way that the bias fold of the material forms the outer edge of the petal.

Now fold the $1\frac{1}{4}$ -inch squares in the same way and place a line of rather long stitches along the raw edges of each one, as shown at *a*, Fig. 89. Draw this thread tight, forming little plaits, when the petals will appear as at *b*. Next, place these five petals around the

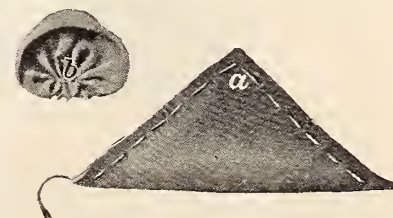


FIG. 89

center of the flower, allowing them to overlap slightly and keeping the cupped side up. Fasten these securely to the stem with fine wire or thread, adding a little milliner's glue, if necessary, to hold the petals in place.

Next, prepare the 2-inch squares for petals, doing this in exactly the same manner as for the $1\frac{1}{4}$ -inch squares, and place them in two rows of five each around the other petals. In the outside row, two or three of the petals may be turned with the cupped side down to produce a variation in effect.

After all the petals are made and wired to the stem, place a spray or two of ready-made leaves back of the flower and finish with stem covering.

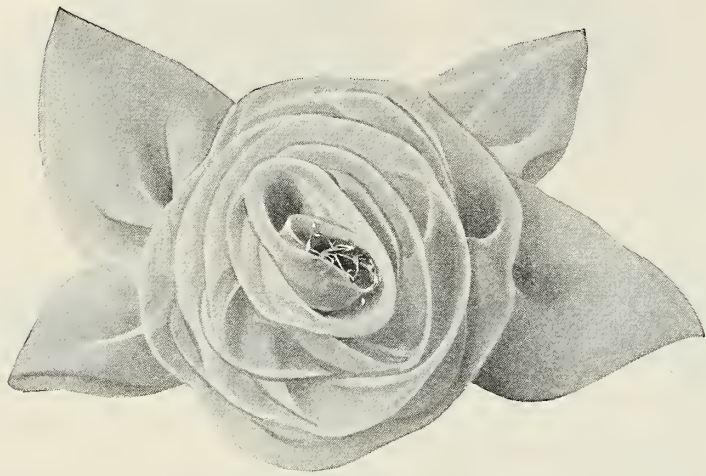


FIG. 90

92. Chiffon Rose and Foliage.—To make the chiffon rose and foliage shown in Fig. 90, cut a circular foundation of crinoline $2\frac{3}{4}$ inches in diameter and cover it with chiffon, basting it securely around the edge, as shown at *a*, Fig. 91. Then cut a strip of chiffon 4 inches wide on the selvage and $1\frac{1}{2}$ yards long, fold it in the middle, lengthwise, and baste the cut edges together. Grasp one end of the strip, crush it together, sew it over and over with thread to hold it securely, and fasten it to the crinoline to start the center of the rose, as shown in the illustration. Continue to sew the chiffon around in a spiral effect, frequently pushing it forward so that it will spread out. The basting may be used to draw the chiffon into the form of a ruffle. When the circular piece of



FIG. 91

crinoline has been entirely covered, attach a bunch of fifteen small stamens in the center.

After the rose has been made, make the four leaves shown. Fold diagonally four 6-inch squares of chiffon, and then fold them once again, so as to form

a small triangle. Shirr the raw edges of each at the bottom in order to produce the form of a leaf, and sew the four leaves back of the rose, as shown in Fig. 90.

Flowers of this sort can be used for trimming light, midsummer hats, and also as decoration for dresses and undergarments. If their use requires it, the roses may be made either smaller or larger.



FIG. 92

93. Fluffy

Chiffon Rose.—The chiffon rose shown in Fig. 92 is made on a crinoline foundation cut in the form of a circle $1\frac{1}{2}$ inches in diameter. For the petals, cut four pieces of chiffon $2\frac{1}{2}$ inches square, four pieces $3\frac{1}{2}$ inches square, five pieces $4\frac{1}{2}$ inches square, and five pieces 6 inches square; also, cut five pieces of fine milliner's wire, each 9 inches long. Bend each piece of wire into a circle, as shown at *a*, Fig. 93, and twist the ends together. The ends should be 1 inch long, thus making the circle 7 inches in circumference. Fold each 6-inch square of chiffon diagonally, lay a wire circle between the two thicknesses in the position shown in the illustration, pin securely and run a shirring thread *b* $\frac{1}{4}$ inch from the cut edges, from *c* to *d*. The shirring should run straight across the lower point, as at *e*, about $1\frac{1}{2}$ inches from *f*. Draw up the shirring thread tightly, and sew its end fast, so that it cannot pull out. When the five petals have been made, lay them aside to be used later at the outer edge of the finished rose.

94. Next, fold the other squares of chiffon diagonally, and shirr them in exactly the same way as the one shown in Fig. 93, but do not wire them;



FIG. 93

instead, draw up the shirring threads tightly and press the shirred petals into shape with the thumb and forefinger. Cover the crinoline foundation with a circle of chiffon of the same size, and at the center sew the four smallest petals made from the $2\frac{1}{2}$ -inch squares.

Just outside these sew the petals made from the $3\frac{1}{2}$ -inch squares. Around them sew the five petals made of the $4\frac{1}{2}$ -inch squares, and finally the five wired petals.

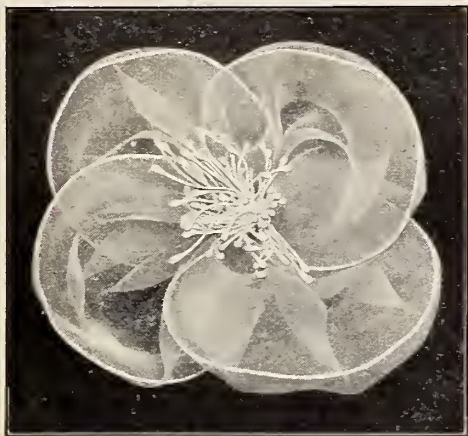


FIG. 94

After these have been sewed in proper position, with the edge of one row slightly overlapping the one next to it, sew a small bunch of stamens in the center of the rose. Light, dainty, airy flowers of this sort are used for trimming

light-weight, midsummer hats and for a corsage or an ornament on dainty, summer or evening dresses.

95. Chiffon Wild Rose.—The chiffon wild rose shown in Fig. 94 is made of squares of chiffon, fine wire, and stamens. Cut four pieces of chiffon, each 5 inches square, fold them to triangular shape, insert wire loops between the two thicknesses, and shirr them, as shown in Fig. 93. Each of these wires should be 8 inches long, 6 inches being used to make the circle and the remaining 2 inches being twisted together to form the stem. After the four petals are made, cluster them together and sew a bunch of stamens in the center, as shown in Fig. 94.

If several such roses are made, some may be flattened out, while others may be drawn together to resemble half-opened buds. If the folded edge of the petal is drawn tightly over the wire circle and the edge is worked with the buttonhole-stitch, a flower of an entirely different style will be produced.

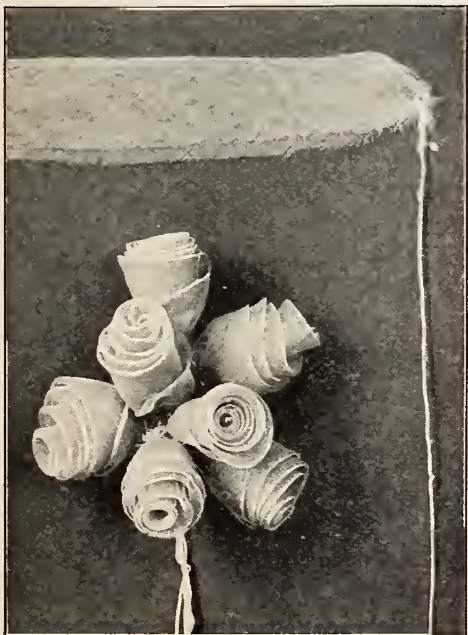


FIG. 95

FIG. 96

96. Chiffon Rosebuds.—To make the small chiffon rosebuds shown in Fig. 95, cut a piece of medium-weight wire 5 inches long for the stem, turn back one end $\frac{1}{2}$ inch and press it down in order to make a loop to which the chiffon may be attached. Cut a piece of

chiffon 9 inches long and 2 inches wide on the selvage. Fold the strip of chiffon in the middle, lengthwise, bunch one end of it together, and sew it securely to

the loop at the end of the wire. This is clearly shown in Fig. 96. Wind the chiffon around and around until the entire length has been wrapped around the wire, but do not wrap it too tightly. Draw the end of the strip down and sew the entire roll tightly to the wire, producing the finished bud, as shown clearly at the left in the illustration.

After the chiffon has been rolled on the wire, the folded edge at the top should be pulled out slightly in order to make the bud spread out in the form of a bell. A small wax cup can be slipped up over the wire to cover the bottom of the bud, if desired, and then a rubber stem placed on the wire.

97. If buds are planned for lingerie, it is best to eliminate the wire that provides the foundation. In such a case, wind the chiffon strip around a wire or a match, but do not attempt to sew it until the entire length has been wound. Then slip the wire or match out carefully and sew the bud securely at its raw edges.

A cluster of these buds in tones of orchid, pink, or yellow combined with pale green ribbon leaves would provide a smart and dainty trimming.

MISCELLANEOUS FLOWERS

98. Cupped Flowers.—Dainty organdie flowers, like the one shown in Fig. 97, are very simple to make

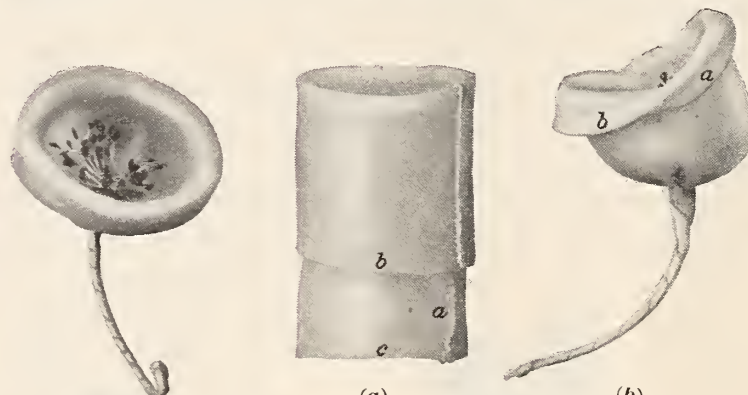


FIG. 97

FIG. 98

and are effective when used as trimming for organdie dresses or light, summer hats. To make a flower of this kind, cut a bias strip of organdie 6 inches long and 5 inches wide. Fold this strip so that it measures 6 inches long and $2\frac{1}{2}$ inches wide. Then seam the edges together along the 6-inch side, as shown at *a*, view (a), Fig. 98. Next, proceed as if to turn this tubular piece right side out, drawing one-half down over the other until the raw edges *b* and *c* meet, and place a gathering thread along these edges. Crease the folded edge with the fingers, being careful not to stretch it, and turn this edge to the outside of the flower, making the turn $\frac{1}{2}$ inch, as at *a*, view (b). Then turn it again, as at *b*, to form the little cuff at the top of the flower.

Now fasten some stamens to a piece of fine, white wire, as shown in Fig. 62, and slip them up through the center of the flower, as shown in Fig. 97. Gather

the raw edges tightly around the wire and fasten the thread securely. Cover the base of the flower and the wire by winding them with a bias piece of the organdie.

99. Variation of the Cupped Flower.—An organdie flower like that shown in Fig. 99 may be made in

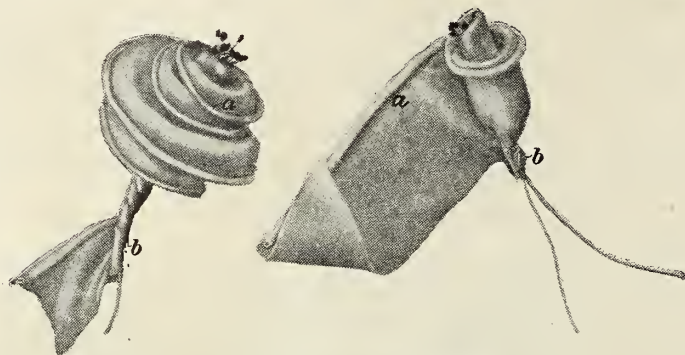


FIG. 99

FIG. 100

a very short time. For each flower stem, use a fine-covered wire and to one end attach a few stamens. To make the flower, cut a bias piece of organdie 2 inches in width, the length depending on the size desired. Roll one edge as tightly as possible, as shown at *a*, Fig. 100, and start winding the strip around the wire, laying small plaits at the stem and tacking them in position, as at *b*. As you proceed, turn the rolled edge over the outside, as at *a*, Fig. 99, to give the open effect. Complete the flower by winding the stem with self-material as at *b*.

100. Daisy.—When daisies, like that shown in Fig. 101, are tastefully arranged, they prove very effective as trimming for a dinner gown or dance frock. Sometimes rows of daisies are applied on the skirt from girdle to hem, or again a full-skirted frock is

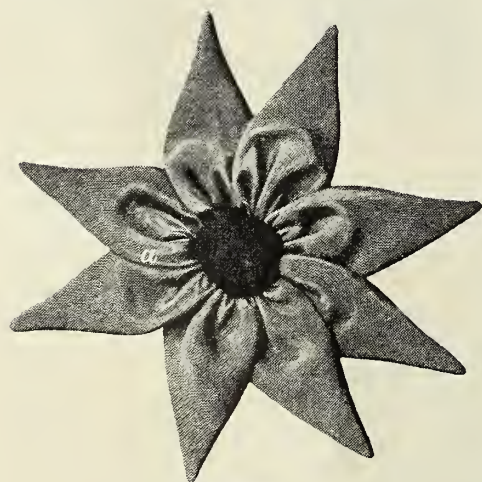


FIG. 101

weighted at the hem with a row of them. They can be made of chiffon velvet, chiffon, Georgette crêpe, crêpe de Chine, satin, or organdie, in any color with a black or brown center; or, if in white, with a yellow center.

To form the petal for the daisy, cut a disk of the material 5 inches in diameter and cut it in quarters, as shown in Fig. 102 (*a*). Each quarter represents a petal. Fold each petal through the middle, wrong side out, so the edges *a* and *b* just meet, and seam them. Then turn the petal right side out, having the seam at the center of the under side, as at *a*, view (*b*). Gather the rounded edges at the bottom, drawing the thread rather tight, as at *b*. Make as many petals in this

way as you desire the daisy to have, cutting two or more disks as needed.

Sew the petals around the edge of a light-weight buckram disk about 1 inch in diameter, as in view (*c*),

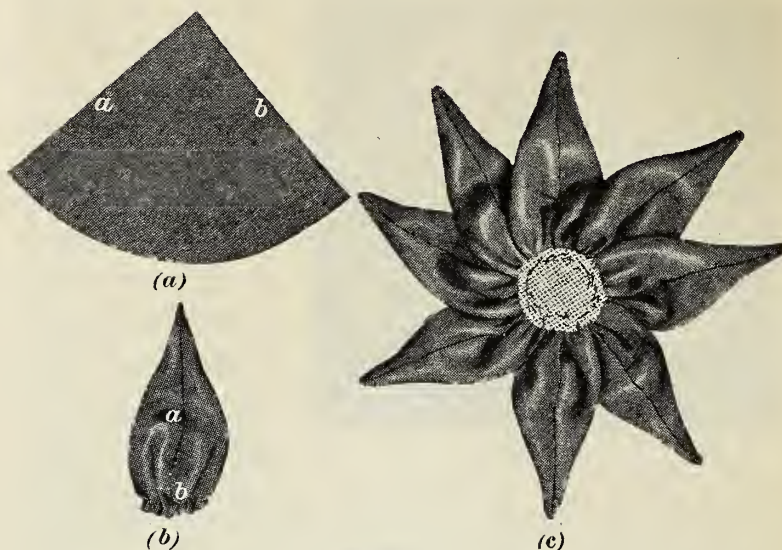


FIG. 102

allowing them to overlap a trifle, as at *a*, Fig. 101, and making sure that the seam of each one is on the under side. Make the center by covering a ball of cotton the proper

size to cover the raw edges of the petals and then slip-stitching this ball to the center of the daisy.



FIG. 103

101. Sweet Peas.—If you desire a dainty trimming for an organdie hat or dress, or for a gown of some other sheer or delicate material, you will find that organdie

sweet peas will prove a charming trimming novelty.

To duplicate one of the sweet peas in the cluster illustrated in Fig. 103, you will have to make two petals and a center.

For the first petal, prepare a pattern like that shown in Fig. 104. To make this pattern, draw a dotted line 4 inches long. At its center, draw another line at right angles to it

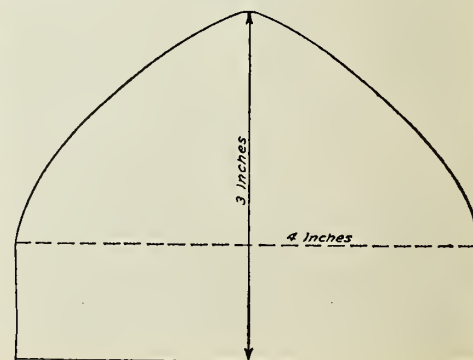


FIG. 104

and extending 1 inch below and 2 inches above. With these lines as guides, draw the petal as indicated, straight across the bottom and straight for a distance

of 1 inch up each side, and then slope it from these points to the top center, following as closely as possible the curve shown in the illustration.

102. Cut the organdie petal according to the pattern just made. Run a basting thread around the curved part of the petal and roll tightly between the thumb and forefingers of both hands the remaining rectangular section, which is 1 inch wide and 4 inches long. Then the petal will resemble view (a), Fig. 105. Next, draw up the shirr string sufficiently to cup the petal, as in (b), and fasten the thread securely.

Make the second petal in the same manner as the one described, but cut the material for this petal $\frac{1}{2}$ inch smaller all the way around the edge, for it is to be proportionately smaller, just as in the real flower.

103. For the center, fold in half lengthwise a piece of material $2 \times 2\frac{1}{2}$ inches, and grasp the cut edges, pinching them together in tiny plaits. Attach a piece of tie wire to the center by sewing it to the

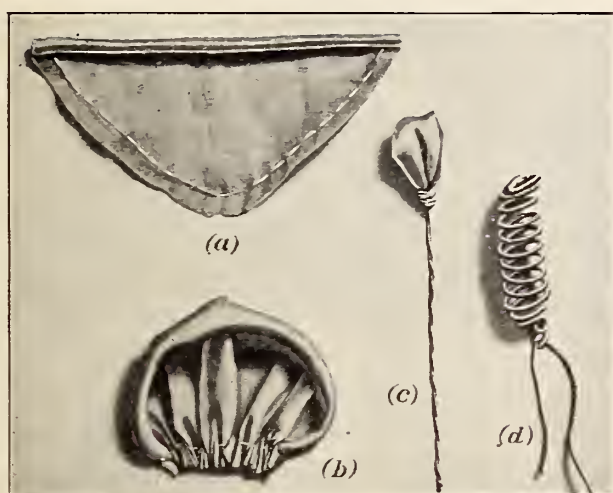


FIG. 105

gathered, or plaited, portion and winding it firmly with thread, as in (c). Then bend the wire double and twist the two parts of the stem.

To put the sections of the sweet pea together, place the small petal around the center, and wind securely with thread so as to catch all raw edges. Be sure to turn this petal so that the roll is at the back, as the illustration of the finished flower shows. In the same way, attach the large petal. Then wind the raw edges and stem with green silk floss, and cup the petals so that they resemble the natural flower as closely as possible.

104. Group together any desired number of sweet peas to form a bunch, remembering to include a tendril or two, for tendrils do not require much time for making, and no bunch of sweet peas is complete without them.

To make a tendril, wind a piece of tie wire with green embroidery floss. Then, wind the covered wire around a pencil, slip off, and pull apart slightly to make it appear as in (d), Fig. 105. When you add a tendril to a bunch of sweet peas, you can make it

assume any shape that seems natural or fits in with the arrangement of the flowers.

105. All sweet peas need not be of the same color. Very lovely effects may be secured by making the petals of harmonizing colors or different tones of the same color. Also, they may be tinted or streaked by water colors, or may be dipped in melted paraffin and made to resemble wax flowers.

FABRIC FRUITS

106. Raisins.—An ornament that is somewhat out of the ordinary and that is very pleasing when a warm, rich-looking trimming is desired, can be had by making bunches of raisins similar to the one in Fig. 106. These raisins are made from raisin-colored velvet, but other deep-pile fabrics may be utilized if desired; or, for a dainty, light-weight effect, organdie or silk may be substituted.

107. To reproduce one of the raisins illustrated, begin by cutting a $1\frac{3}{4}$ -inch square of material, as illustrated by Fig. 107 (a). Fold this piece from one corner to the opposite corner and run a gathering thread around the cut edges, as illustrated in (b), taking rather long stitches so as to produce plaits rather than gathers in the finished raisin. Also, attach a double piece of fine wire to the point opposite the folded edge, as shown. Next, draw up the gathering thread and wind it firmly around the end where the wire is attached, pinching together the plaits in the velvet. To make a neat finish, wind the stems with brown or tan mending tissue. The finished raisin will appear as in (c).

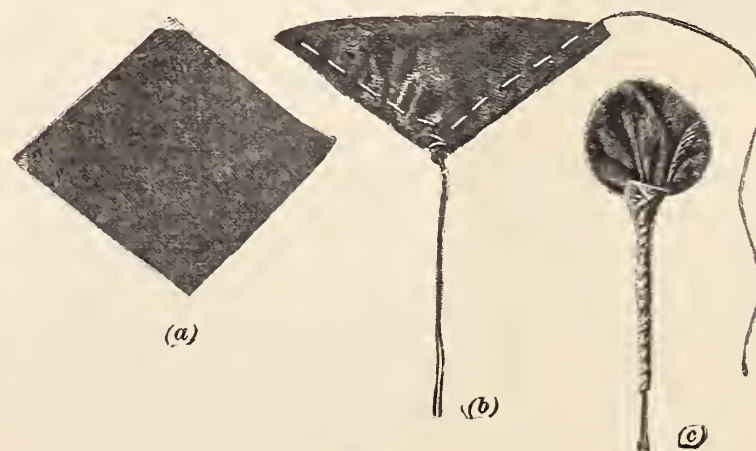


FIG. 107

The number of raisins that you will need to make depends on the size of the bunch you desire. To bunch the raisins, wind their stems together with



FIG. 106

fine wire. Then attach velvet leaves either of the manufactured kind or of the same velvet of which the raisins are made.

108. Silk Apples.—The silk apples shown in Fig. 108 are made of scraps of silk filled inside with wadding; but satin, velvet, or metallic cloth may be used as a covering, if desired. Cut five circles of sheet wadding, each 3 inches in diameter, roll them together in the palm of the hand in the form of a ball, and wrap a few threads around the ball to hold it in shape. Cut a circle of silk 2 inches in diameter, turn the raw edge in, and shirr around the outer edge of the circle in order to make the covering. Sew a piece of fine wire 4 inches long to the ball of wadding at the bottom, slip the silk over the ball, draw up the shirring thread tightly, and sew it securely. Push the needle up from the bottom of the apple directly through the center of the top, and then turn the needle and push it down again, making a stitch about $\frac{1}{8}$ inch long at the top. Make several of these stitches

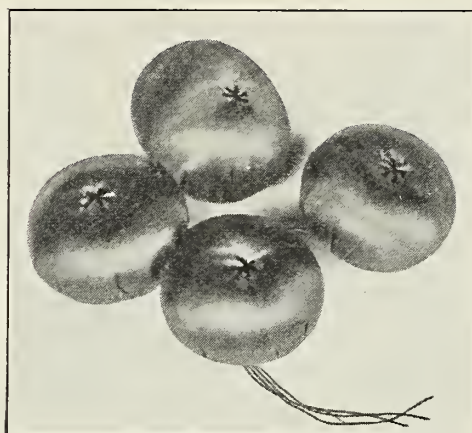


FIG. 108

so that they cross one another, drawing the thread just tight enough to make a dent in the top of the silk ball, thus giving the ornament the form of an apple.

For a more elaborate effect, use metallic thread as a finish, draw-

ing this out through the top center of the apple and then over the outside to the lower center or stem end. Place at least five of these threads on the ornament, having them evenly spaced.

Fruits of this type do not require foliage, although ribbon may be shaped so as to represent leaves and several of these leaves used with a cluster of the apples, if desired.

KNOTS AND ROSETTES

109. Circular Motif.—Motifs of narrow tubing, like that shown in Fig. 109, provide an attractive means of trimming a garment with self-material. The tubing is made from bias strips of fabric cut from $1\frac{1}{4}$ to $1\frac{1}{2}$ inches wide. To form the tubing, first fold the bias strip lengthwise through the middle and stitch the raw edges together in a $\frac{1}{4}$ -inch seam, then turn the strip right side out, but do not press it. Next, cut off a piece of this tubing 7 inches long and form it into a circle, joining the ends in a seam on a straight thread of the material, as at *a*. Slip-stitch the bias edges together where they were opened to permit the joining of the ends of the tubing.

To make the inner portion of the motif, form a piece of the tubing into three loops so that they just fit inside the circle and tack them together at the center. Fasten the loops to the circular piece of tubing by

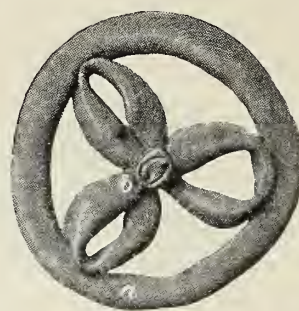


FIG. 109



FIG. 110

taking a few stitches through one thickness of each so that all stitches are entirely concealed. Finish the center of the motif with a piece of the tubing rolled to appear as at *b*.

In constructing this motif, be very careful to keep all the bias seams on the wrong side, as shown in Fig. 110.

110. Flat Rosette.—Flat fabric rosettes, such as that shown in Fig. 111, offer many possibilities in the way of decoration. On account of the formation of this ornament, a supple fabric is required, such as Georgette, chiffon, or the crêpe weaves in silk.

To make this rosette, first cut a circular piece of the material for a foundation, making it just a trifle smaller than you wish the finished rosette, and overcast the edge to prevent fraying. Next, cut a bias strip of material 1 or $1\frac{1}{4}$ inches in width, fold it through the center lengthwise, and press, stretching it along the folded edge so as to shape it as much as possible.

To apply the strip to the circular foundation, begin at the outer edge and secure with tiny running-stitches, as shown at *a*, holding the inside edges a trifle full so that the outside edge will lie perfectly flat. Continue around the circle in spiral effect, letting the folded edge of each row extend just over the raw edges of the preceding row. When the center is reached, taper the bias fold to nothing and fasten it with small stitches, carefully concealed, so that all raw edges are secured underneath, as shown at *b*.



FIG. 111

111. An ornament of this type need not be circular, as the foundation may be cut any shape to fit the purpose for which the ornament is designed. Very often diamond, square, or oval sections are more appropriate, and in such case should be used.

In making square or diamond-shaped motifs, do not stretch the edge of the bias fold. When applying it to the foundation, follow the process just outlined, but instead of holding the bias full, apply it straight and smooth, taking care to miter each corner carefully.

112. Cord Rosette.—Cord rosettes, like the one shown in Fig. 112, provide an attractive waist-line finish. They may also ornament a side closing, a tunic edge, or the ends of a sash. In fact, they are suitable wherever a decorative feature is needed to give emphasis. Any light-weight materials may be used in their development, such as the fine twill weaves in wool, crêpe de Chine, satin, or taffeta.

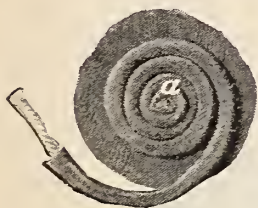


FIG. 112

For each rosette, cut a circular foundation of the material used for the covering of the cord, making it the size desired for the finished rosette. Then with covered cord, or silk cord, begin to make the rosette. First sew one end down directly at the center of the foundation, as at *a*, and then draw the cord up snugly so as to insure a neat center. Carefully slip-stitch each row of cord to the foundation so that the stitches will not show on the right side. Hold the cord as evenly as possible while sewing in order to have a perfect ornament when the foundation is entirely covered. To make a neat finish, slip the covering of the cord back about $\frac{1}{2}$ inch and cut the cord away, tucking the end of the cord covering underneath the last row of cording and carefully securing it in place.

A rosette of this type can be made without the foundation by catching the coils of cord to each other with slip-stitches on the wrong side as they are wound around the center.

EDGE FINISHES

113. Picot-Edge Finish.—Straight strips or shaped pieces of fabric, with one edge cut in the form of scallops, make effective finishes. They are appro-



FIG. 113

priate for any medium- or light-weight fabric and may be used on dresses and blouses, as well as on children's clothes.

One of the quickest and easiest plans to follow when such trimming is required is to introduce a picot

edge, which is made by cutting machine hemstitching in two. If it is advisable to use two colors for contrast, as, for instance, for the formation of a collar, an effect similar to that shown in Fig. 113 may be produced quite readily.

After marking the outline of the upper-, or self-, collar portion, divide it into sections that will permit

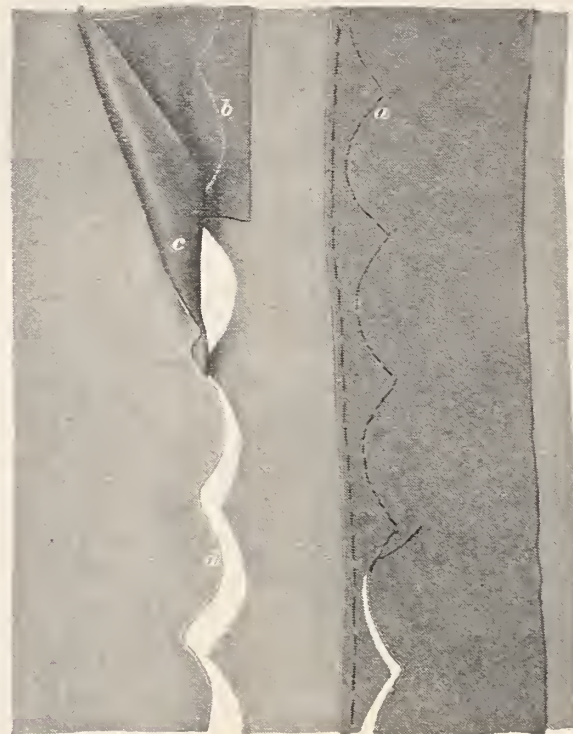


FIG. 114

scallops of the size you desire. Shape the under, or contrasting, piece so that it will extend a scallop's depth below the upper-collar portion, as shown at *a*. With this in position, place marks on it to indicate the points under the centers of the upper scallops and then draw the scallops from one point to another. Make the under scallops a trifle wider than the upper ones. Join both collars to the neck line of the blouse or dress with a bias facing, as at *b*.

114. Faced-Edge Finish.—Another method of finishing a scalloped edge is by the use of a facing. This, of course, adds weight and consequently is not especially suited for use on a sheer, transparent fabric.

For facing the scallops, provide lengthwise strips 3 or 4 inches wide and long enough to extend the full length of the portion you wish scalloped.

As at *a*, Fig. 114, mark and baste the scallops on these strips. Then, stitching on the marked scalloped lines, as at *b*, secure the strips in position, trim the material a seam's width beyond the stitched scallops, turn the facing back to the wrong side, as at *c*, and press the scallops, when they will appear as at *d*.

Turn back the free edge of the facing strip once and tack the edge in position at intervals on lengthwise edges, or slip-stitch it in place, provided it is used as a hem or similar finish.

This finish is appropriate for the lower edges of skirts, especially those of children's dresses, also on

panels, tunics, and the upper and lower edges of lingerie.

115. Loop Finish.—Loops made from bias strips of material give a smart finish to a garment. Cut the bias strips 1 inch in width, fold through the center, right side in, and stitch about $\frac{1}{4}$ inch from the raw edges. Now turn the strips right side out and press, having the seam on one edge, and cut the strips the desired length for the loops, $3\frac{3}{4}$ inches being a good length. The loops are now ready to be placed on the garment.

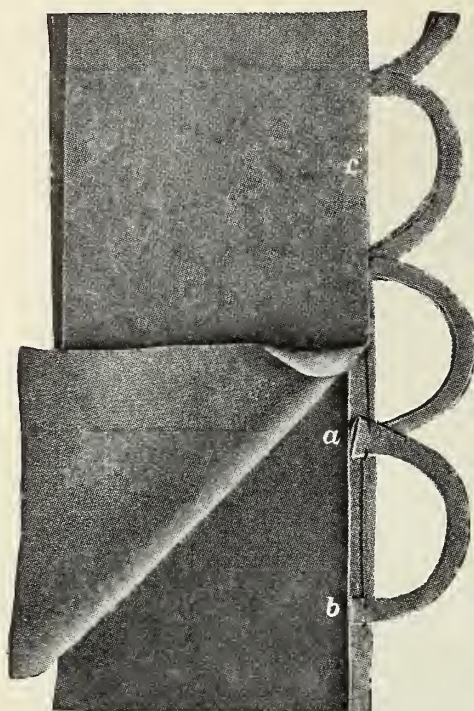


FIG. 115

the loop. Take another of the bias strips and place one end directly over the end of the first loop and pin in position in preparation for making the second, arranging both loops so that they lie back on the material rather than extend outward as they do in Fig. 115.

As each loop is pinned in place, sew it carefully with a few firm, small stitches, carrying the thread from one group of stitches to the next, as at *a* and *b*.

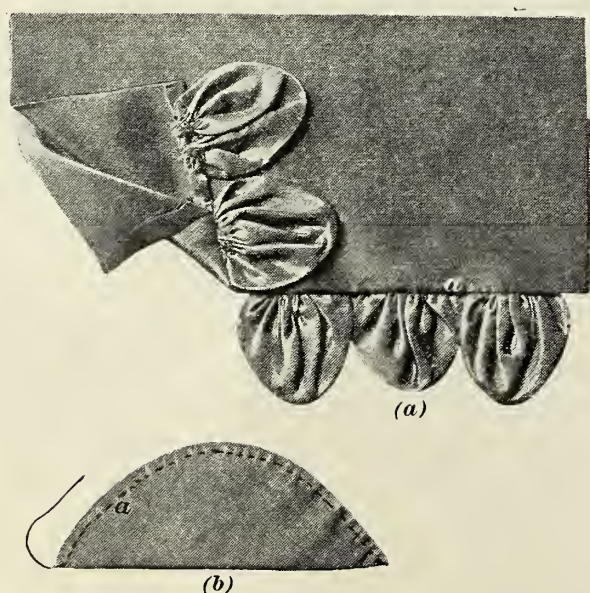


FIG. 116

Now turn the loops and seam allowance so that the edge will have the same position as indicated in the lower section of the illustration and attach the facing

strip by turning a raw edge and slip-stitching this in position, as at *c*.

If a quicker method is desired, follow the process given for applying the petal points in Art. 117.

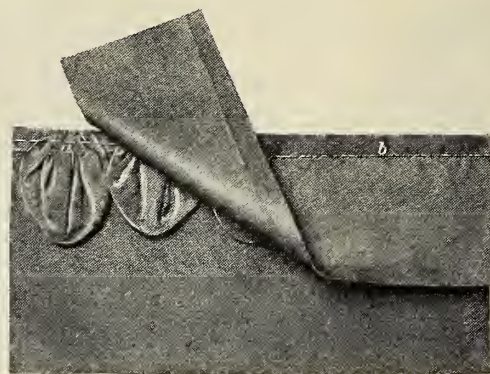


FIG. 117

116. Flower-Petal-Point Finish.—Flower-petal points, Fig. 116 (*a*), are an effective finish for skirts, panels, and tunics. Usually they are made of the same material as the dress, although, of course, one would not expect to use anything but a pliable fabric, such as crêpe de Chine, Canton crêpe, soft taffeta, satin, or Georgette.

To make a petal, cut an oval-shaped piece of material, a popular size being $1\frac{3}{4}$ inches by 2 inches. Fold through the center lengthwise and run a gathering thread around the curved edge, as shown at *a*, view (*b*). Then draw up the gathering thread to form the petal.

117. Probably the most satisfactory way to finish an edge that has this petal trimming is to apply a facing. Place the petals close together on the right side of the material, with the raw edges of the petals along the edge of the garment, and baste in position, as at *a*, Fig. 117. Cut a facing strip of the material about $1\frac{1}{2}$ inches wide, place it over the petals, right side down, and stitch, as at *b*. Then turn the facing strip, including the seam edge, back and slip-stitch the facing in position. When finished, the edge of the garment should appear as at *a*, Fig. 116 (*a*).

118. Corded Scallop Finish.—Another attractive scallop finish for a garment is made by applying



FIG. 118

scallops whose edges are corded. These scallops, which are easily made, resemble, when finished, the petals of a rose.

To make such a scallop, cut a piece of material having a bias and a curved edge, as shown in Fig. 118 (*a*). Then turn under the bias edge, fold it back over a piece of very fine cotton cable cord, and whip it into

position, as at *a*. Next, run a gathering thread along the curved edge, as at *b*, and draw up this thread, as at *a*, view (*b*), to form a scallop.

A petal of this type, if cut from organdie, will be daintier if the straight edge is merely rolled instead of being finished with a cord.

In applying these scallops to a garment, follow the instructions given for finishing the flower-petal-point trimming in Art. 117.

NOVELTY FABRIC TRIMMINGS

119. Lattice Trimming.—A self-material trimming that adds a smart touch to a frock is lattice work. This may be used effectively as a banding or as a finish for an edge.

For the lattice trimming shown in Fig. 119, use two narrow double strips of material, cut straight for a tub frock or bias for a satin or crêpe dress, provided the finish is desired especially pliant and graceful. Stitch these as you would a covering for a cord. Then turn them right side out and press flat.

Start making the trimming by securing one end of one of the strips a seam's width from the edge where the trimming is desired, as shown at the extreme right of the illustration. Then fold back the strip to form a V-shaped effect of the depth you desire the trimming. Make another turn at the point where the trimming meets the edge and attach securely, as shown. Apply the other strip in a similar manner, joining it to the garment edge half way between the points where the first strip is fastened and having it first on top and then underneath the other strip the entire length of the trimming to produce the lattice effect. Arrange any necessary piecing under the edge to which the trimming is attached; and to maintain a uniform effect in the trimming, tack the strips together on the under side at the points where they cross.

120. This lattice trimming, which provides a delightful finish, is similar to an organdie edging that may be purchased by the yard. You may use almost

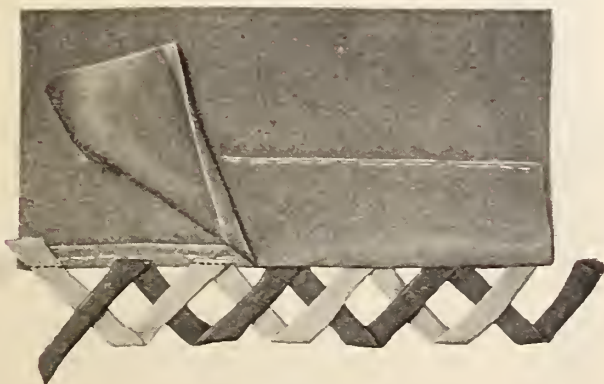


FIG. 119

any pleasing combination of colors. A wider banding may be made by the use of more strips, as many as five sometimes being used. Sew these in place and arrange them in points, as suggested, taking care that

the additional weaving of the strips under and over each other is properly done.

121. Ladder Trimming.—Fig. 120 shows an openwork banding formed entirely of bias strips of material. It may be in the form of an edge finish or

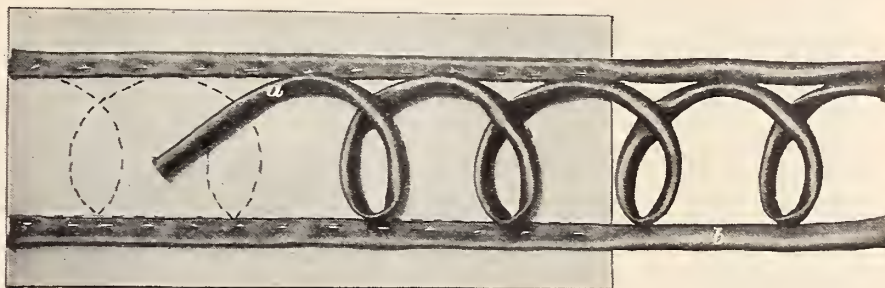


FIG. 120

insertion and may be introduced in various ways. Provided the design is shaped properly, it may form an effective yoke, while in straight form it adds a dainty touch to dresses or wraps of silk. Because of the many turns required, a supple fabric is necessary.

Prepare the bias strips as for the edging shown in Fig. 119, but do not press them. From four to five times the length of the finished band will be required, depending on the elaborateness of the design.

122. Stamp or mark on a piece of firm material or heavy paper one or two motifs from the design to be used. The transfer pattern itself will answer for this purpose if it is stiff enough to hold the bias folds in position.

In following the pattern illustrated in Fig. 120, baste the folds for the edge finish first; then slip-stitch the loops to these folds, as at *a*, and where the loops cross catch them together securely with tiny stitches to hold them in place. As each section is finished, rip the basting-stitches and remove trimming from the material, when the finished work will appear as at *b*. Repeat until the desired amount is completed.

It is possible to follow quite elaborate patterns in this way, but these designs should be planned so that the lines are formed by the continuous intertwining of one long piece of the bias, rather than by many short pieces, for it is the joining of bias ends that makes such trimming complicated. If there are large spaces, an openwork motif in embroidery can be used to fill them in.

123. Taffeta Cut-Out.—A very simple and effective way to combine taffeta with Georgette or net as a trimming is shown in Fig. 121. Select an appropriate design, usually a conventional one, and draw it on tissue paper or buy a transfer pattern. Place the taffeta on the Georgette and then place the tissue-paper design on top of the taffeta, being careful to have them all accurately placed.

Baste through the paper and the two thicknesses of material to hold the design in position. Next, stitch by machine along the outline of the design. Tie the

loose ends of the thread securely on the wrong side of the Georgette and tear away the tissue paper from the material very carefully, leaving the work as at *a*.

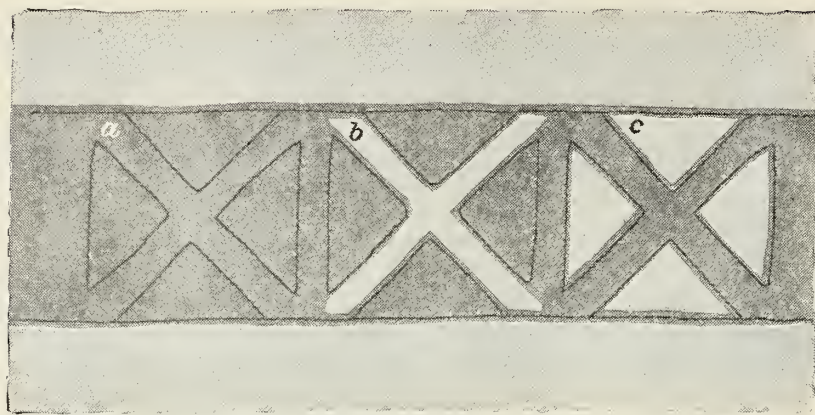


FIG. 121

Now decide what portions of the design are to be cut out and with small, sharp-pointed scissors cut away the taffeta close to the stitching lines, being careful not to clip the Georgette underneath. In a pattern such as the one illustrated, it is very effective to cut away certain portions of one motif and other portions of another, alternating them as shown at *b* and *c*.

The stitching may be done with thread the same color as the taffeta, or a contrasting color may be used, provided the combination is harmonious.

124. Corded Puff Trimming.—Corded puff trimming, like that shown in Fig. 122, gives a delightfully youthful touch to a taffeta frock and its ingenious use makes for marked individuality in the costume.

For such trimming, provide straight strips of taffeta about 2 inches in width. Turn a hem on both sides, making it wide enough to accommodate the cable cord you intend to use. Holding the cord inside, secure the hem with small running-stitches. Be careful not to catch the cord because the thread is now ready to be drawn up to provide the fulness in the puffing.

When finished, the trimming should appear as at *b* from the right side and as at *c* from the wrong side. If it is desired to have the trimming applied in a

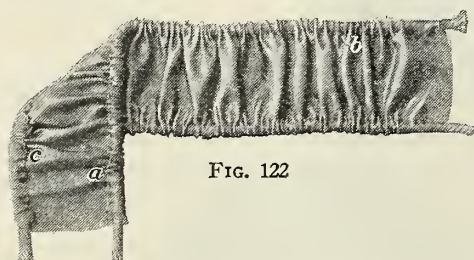


FIG. 122

curve, draw the cord on the inside of the curve tighter than the other.

If a quicker method is desired, stitch the turned hems of the band

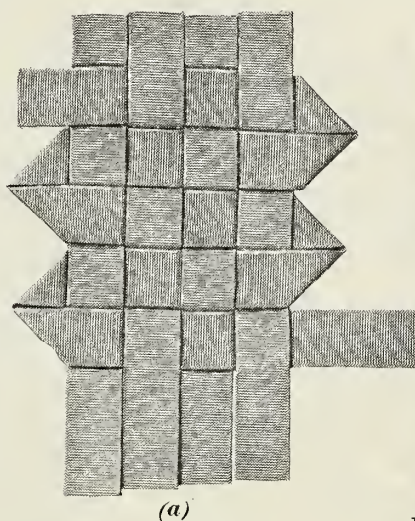
by machine. Then, sew the cord securely to the eye of a bodkin and pull it through the hems, drawing it up as previously suggested.

125. Basket-Weave Trimming.—Military braid or grosgrain ribbon, applied in the manner illustrated

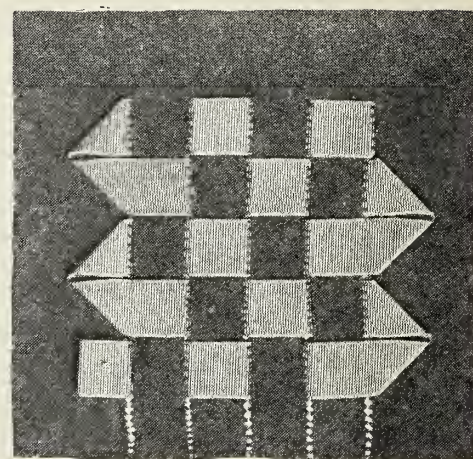
in Fig. 123 (*a*), gives a smart touch to a frock. It is especially effective on a side panel to weight its lower edge and may also be used to finish sleeves, or in fact may be employed at any appropriate section of a dress, horizontally to break length or vertically to emphasize it.

To make this trimming, use ribbon about $\frac{3}{8}$ inch wide and pin to a piece of firm material a sufficient number of rows for a band of the desired width. Then weave another piece of the braid or ribbon in and out between these strands, turning and lapping it at the outer edges to form points as shown in the illustration. If these points do not remain in position after pressing, they may be tacked to the foundation strips with tiny stitches.

126. Another variety of basket-weave trimming, which is shown in view (*b*), is formed by weaving the ribbon through slashes made directly in the material. Have a portion of the garment hemstitched in rows, the



(a)



(b)

FIG. 123

distance between the rows being the same as the width of the ribbon used. Then cut through the center of the hemstitched rows and weave the ribbon or braid in and out between the strips of material formed by the slashed hemstitching, as shown. It is especially effective on a side panel.

FABRIC GIRDLES

127. Fabric girdles provide an effective means of finishing the waist line of a garment. The style and arrangement of such girdles depends largely on the garment and the manner in which it is trimmed. The draped and braided girdles are very effective, especially for material of a soft texture, the former being appropriate for use on gowns of a dressy nature and the latter better suited to a more tailored effect.

128. Braided Girdles.—Braided girdles are made in a variety of widths and of various fabrics ranging from braid and ribbon to flat or corded strips of self-material, such as silk or light-weight wool. They may

have anywhere from three to a great number of strands, depending on the width the finished girdle is to be.

For such a girdle, use cords covered with self-material and braid them according to the ordinary

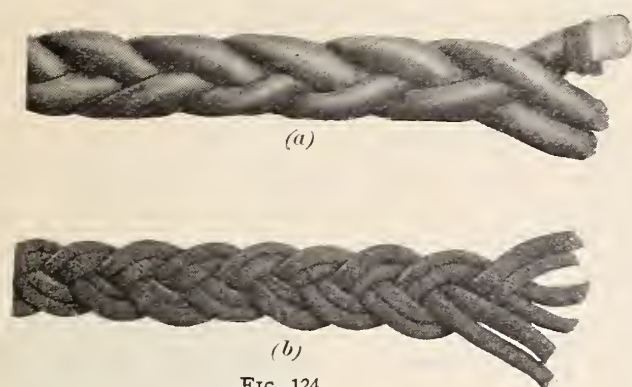


FIG. 124

method of braiding in the manner illustrated in Fig. 124 (a). Strive to keep the bias seams on the under side and tack the braided portion as you advance, if necessary.

A variation of the three-strand girdle is shown in view (b), where three strands of two cords each are braided. The cords, in this case, are merely bias strips stitched and turned without pressing. Such a plan is practical if a weightier material, such as serge or one of the corded silks, is used.

129. As a finish for a braided girdle, you may use a fabric flower or motif or a buckle or ornament of metal or composition. If you prefer, you may extend the strands of the girdle to form sash ends and finish them at the lower edge with knots or in some other attractive manner, or you may form some sort

of waist-line motif with the strands.

Besides being used for girdles, braided trimming, either corded or uncorded, is suitable for finishing various edges. For instance, the lower edge of a flowing sleeve, a neck line, or a side closing might be pleasingly emphasized with such a finish, provided this is in harmony with the remainder of the design.

130. Seaman's Rope Girdle.

A waist-line finish that is becoming for the slight figure and appropriate for use on frocks of formal effect is the girdle illustrated in Fig. 125. Georgette, maline, and ribbon are used in its construction. Supply a strip of Georgette 10 to 12 inches wide and as long as the waist measurement plus 6 inches for ease and for finishing. The maline should be the same length but twice as wide.

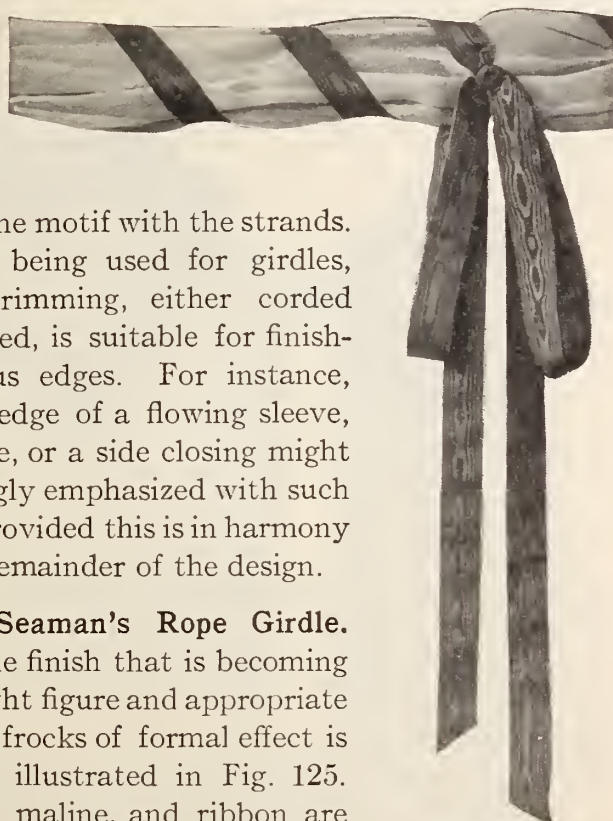


FIG. 125

Fold the maline lengthwise to form four thicknesses and the Georgette lengthwise through the center. Place the folded Georgette on top of the folded maline and baste and stitch the two together in a plain seam having the stitching $\frac{1}{8}$ inch inside the raw edges of the Georgette. Now turn the Georgette to the right side, this operation bringing the maline inside the Georgette tube. In order to have a soft, crushed effect, arrange the Georgette in draped folds on top, keeping the under part, or that which will come next to the dress, smooth.

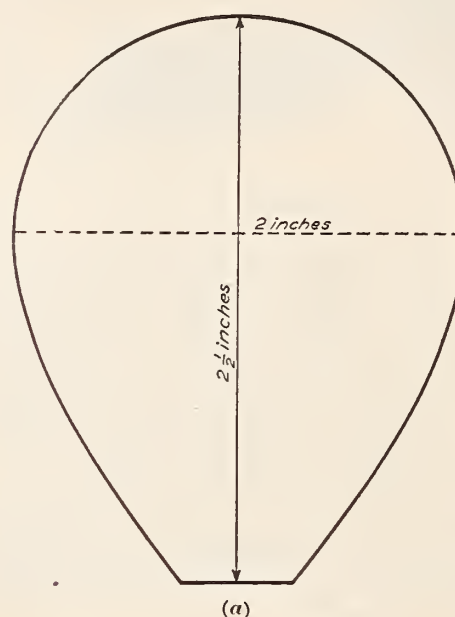


FIG. 126



131. As a finish, arrange ribbon over this tubing in diagonal lines. The amount required will depend on the spacing of the strips and the size of the bow, but usually about 5 yards of 1-inch ribbon will be enough. Fasten the ribbon on the wrong side at one end of the girdle and start to wind it around the foundation, tacking it inconspicuously in place at each turn. Continue until you reach the other end of the girdle, and secure the ribbon again, arranging it so that when the two ends are fastened together, as they will be when the girdle is on a dress, the lines of ribbon will blend into each other. Be careful not to draw the ribbon tight or the girdle will lose its soft effect. When tacking the girdle in position, have the joining at the under-arm seam. Finish the side front with a graceful bow, if desired, although this is not necessary.

FABRIC BUCKLES AND ORNAMENTS

132. Conventional Flower.—A flat ornament suitable for a waist-line finish, as shown in Fig. 126, permits of interesting color combinations and provides a means of using small pieces of material which might otherwise be wasted. Georgette and taffeta look well together, as the sheerness of the former provides a dainty edge for the taffeta and softens the effect. Cut five petals, following the diagram (a). To bind

the edges of each petal, cut bias strips of Georgette $1\frac{1}{2}$ inches wide and stitch to the curved edge of each petal in a $\frac{1}{4}$ -inch seam, leaving the straight space across the bottom unbound.

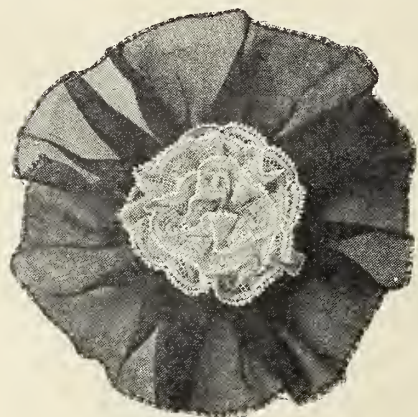


FIG. 127

Now turn the binding to the wrong side and, turning in the raw edge, sew it down to the first row of stitches, providing a transparent edge $\frac{1}{2}$ inch wide. Do the sewing carefully so as to make pressing unnecessary, for to press the petals would take away from the softness of the edge finish.

133. When all the petals are bound, draw in the unfinished edges slightly by gathering-stitches, lap the petals one over the other in circular formation, and sew them securely. For the center, provide a bias fold about $1\frac{1}{2}$ inches long, which has been sewed up and turned. Fasten one end directly in the center, twist the remainder around it, and tuck the other end underneath. Fasten with a few close stitches.

Several streamers of ribbon in various lengths may be added to this ornament, as shown in view (b), if it is desired to give an effect of length to the garment on which the fancy is used.

134. Sheer Fabric Rosette.—The ornament shown in Fig. 127 is an attractive one of exceptionally simple construction. For the outside ruffle, provide a strip of Georgette 5 inches wide and about 18 inches long and have one lengthwise edge picoted. Join the strip on the width to form a continuous piece and gather the lengthwise raw edge. Draw up tightly and fasten securely. For the center, about $\frac{3}{4}$ yard of narrow Val lace is required. Shirr this and sew it in place to conceal the raw edges of Georgette, keeping the ends of the lace underneath.

Taffeta or a similar fabric may be used for the outer portion, and ribbon in a contrasting color, for the center. If machine hemstitching is not available,

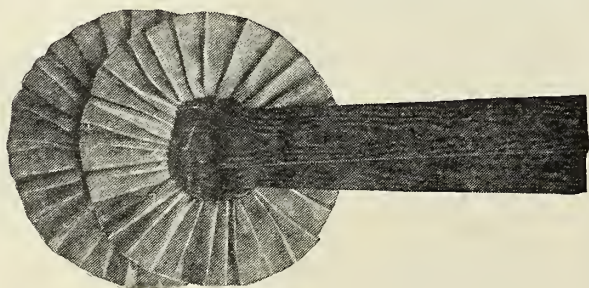


FIG. 128

the edge of the fabric may be bound or hemmed, or if taffeta is used, it may be pinked.

135. Plaited Waist-Line Decoration.—A plaited wheel ornament, as illustrated in Fig. 128, is appropriate

for use at the waist line of a tailored frock that requires a touch of trimming to relieve its severity. A fabric of considerable body, such as taffeta or a ribbon of heavy quality, is required for the plaited section. The girdle itself is formed of two strips of ribbon from 1 inch to $1\frac{1}{4}$ inches wide. The length of these will depend on the size of the waist line, plus 6 to 8 inches for finishing the centers of the wheels.

For each wheel, supply a strip of taffeta $3\frac{1}{2}$ inches wide and from 18 to 24 inches long, having one edge a selvage if possible. If it cannot be so cut, hem or bind one long edge. Now plait the strip or have it plaited. Join the cut edges on the width and place a row of fine running-stitches just inside the raw edge to hold the plaits in place. Draw these stitches up until the center opening measures 1 inch in diameter. As a finish for the raw edges, twist a piece of narrow ribbon and sew it down over them, concealing the ends. Make the second wheel in exactly the same manner.

Now run the two ribbons that form the girdle itself, through the wheel openings and tack the wheels in place, one overlapping the other. Turn back the raw edges of the ribbon, hem carefully, and arrange the fastenings.

Several small ornaments of this type may be made and attached at intervals along a single ribbon for an attractive waist-line finish.

136. Beaded Fabric Buckle.—A very attractive buckle, which can be simply made, is shown in Fig. 129.

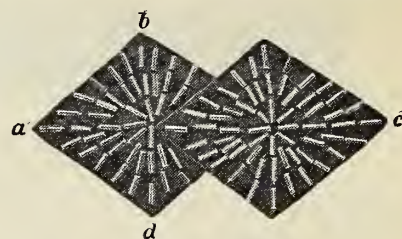


FIG. 129

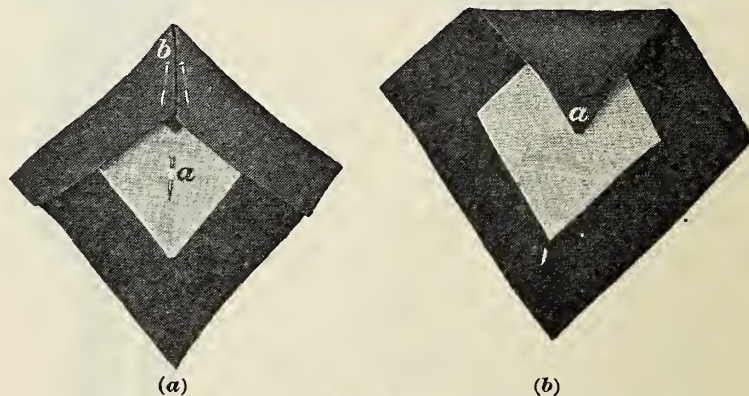


FIG. 130

Cut two diamond-shaped pieces of buckram the size desired—2 inches by $2\frac{3}{4}$ inches being a good size. Then cut in the same shape the material for the covering but make each side 1 inch longer than the buckram. Place the buckram foundation on the covering and pin them together in the center, as at *a*, view (a), Fig. 130. A row of small basting-stitches may then be taken diagonally from point to point to hold the material in place until the edges have been turned back and secured.

Fold the top point of the material down over the buckram, as at *a*, view (b). Then turn the material

over the buckram, bringing the folded edges together in a miter, as shown at *b*, view (*a*), and pin. Overhand the edges together. Finish the other points in the same manner, being sure the material fits smoothly over the buckram. Now place one section of the buckle over the other, as shown in Fig. 129, and fasten securely.

137. If it is desirable, the design for beading may be marked on the material and the beading done before the buckle is made; but when the beads are applied in such a simple manner as shown here, they may be applied to the finished buckle. First apply a row of beads directly across the buckle from *a* to *c*, Fig. 129, and vertically on each of the sections, as from *b* to *d*. Then, along each edge, locate a midway point and connect these points with rows of beads that pass through the center of each section of the buckle. Divide the remaining spaces evenly and fill in with rows as shown.

The beads used on the buckle illustrated are bugle beads and are sewed to the material with small backstitches.

138. Three-Ring Buckle.—To make the three-ring buckle, illustrated in Fig. 131, provide as a foundation, three buckram rings. To make these, mark and cut out from a piece of buckram three circles $2\frac{1}{2}$ inches in diameter. Then inside of each circle draw another $1\frac{1}{2}$ inches in diameter. When the

inner circle is cut out, it will leave a ring $\frac{1}{2}$ inch in width.

Now cut into bias strips $1\frac{1}{4}$ inches in width the material to be used for covering and fold one edge back about $\frac{1}{2}$ inch. Wrap the folded material around the buckram foundation, holding the buckle in the

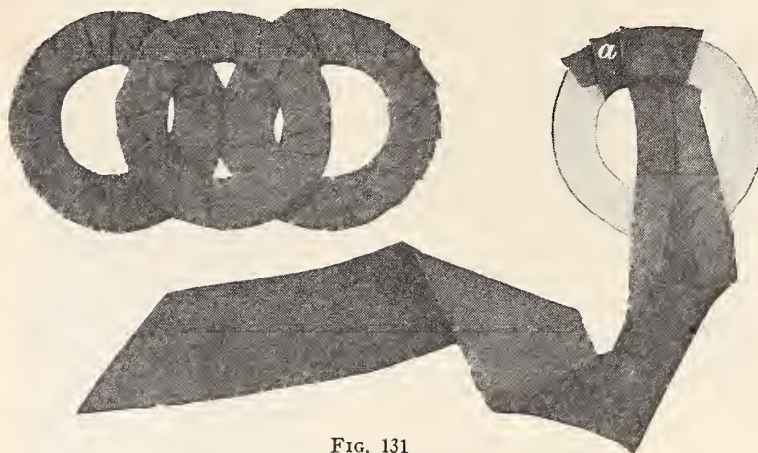


FIG. 131

left hand and wrapping with the right hand so that each fold will conceal the raw edge of the preceding one, as at *a*. They should overlap about $\frac{1}{4}$ inch at the outer edge, as shown, and $\frac{1}{2}$ inch at the inner edge. Continue in this way until the entire ring is covered. When the end is reached, turn back the other edge of the bias fold to prevent any raw edges from showing and fasten securely on the wrong side of the buckle.

Cover the other buckram rings in the same way and then fasten them together, as shown.

APPLICATION OF TRIMMING

CORRECT APPLICATION ESSENTIAL

139. A correct application of trimming is quite as essential as a right choice of trimming at the beginning. Ribbon applied just as ribbon is seldom attrac-

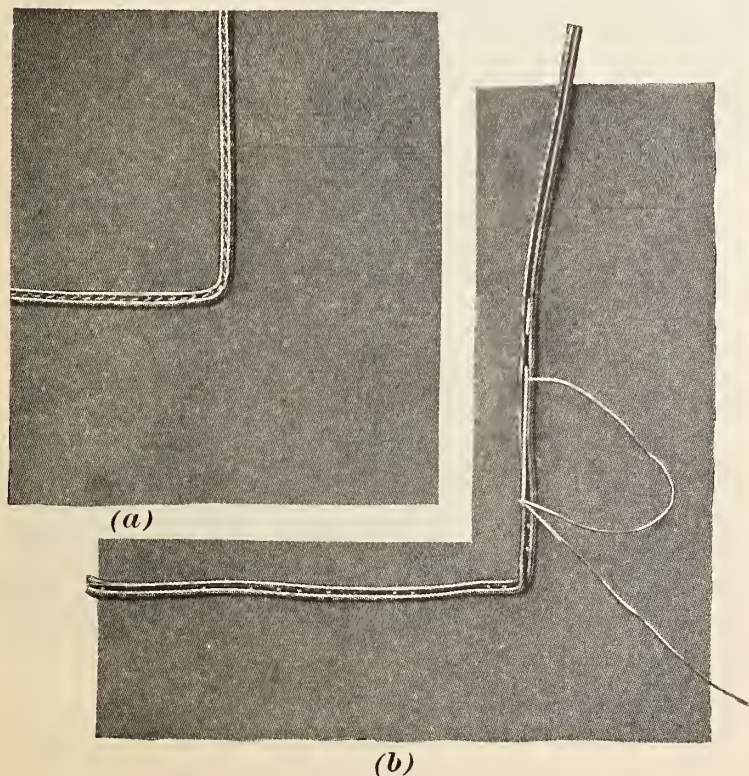


FIG. 132

tive, but ribbon artistically arranged, just the right amount and of just the right color, can make a simple dress distinctive.

A piece of lace, when in a dress, should be part of the dress and no longer lace yardage. A piece or strip of braid should blend into a dress so perfectly that, seeing it in place, one forgets entirely its beginning or ending, its cost per yard, or even how it is applied, its own identity being lost completely in its perfect merging into the garment itself.

Ribbon, lace, braid, tucks, shirrings—anything that is used to decorate a garment—should be either harmonious or striking, so that a line may be achieved or a style featured that suits both dress and purpose perfectly.

Fashion always guides in the choice of trimmings, suggesting each season subtle uses and applications. When you have mastered the technique of application, you will find it easy to express to perfection any whimsical or substantial phase in the season's trimming.

APPLYING BRAIDS

140. Soutache Braid.—Braid is probably more frequently used than any other form of manufactured trimming, and its application is usually very simple,

two methods being shown in Fig. 132. View (a) indicates soutache braid sewed on by machine with the use of a braiding attachment. Notice that the corner

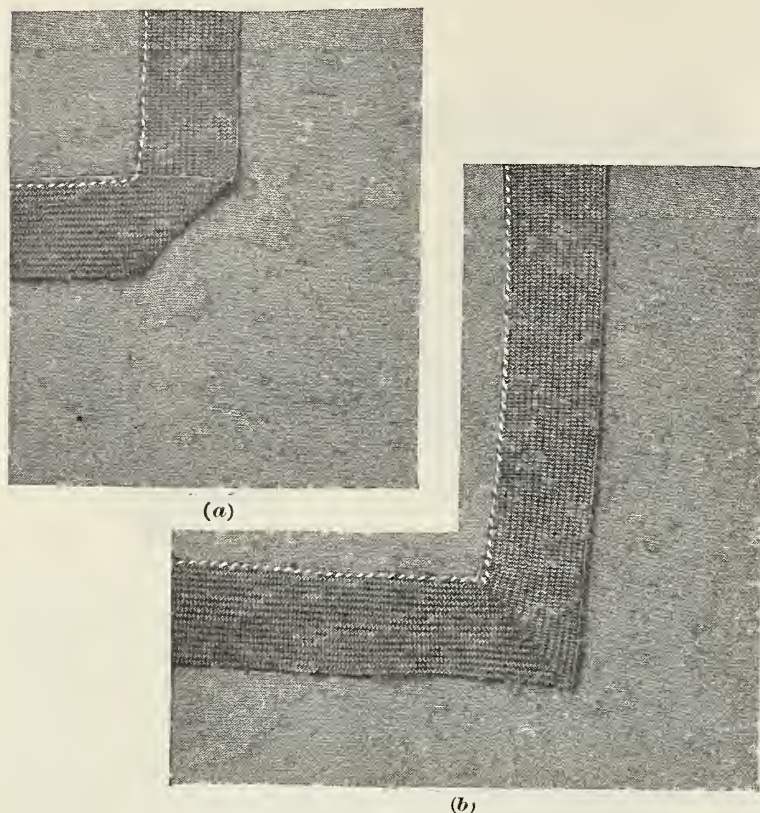


FIG. 133

is slightly rounded, as is necessary in machine work of this kind. View (b) illustrates the method used when attaching soutache braid by hand, showing how the braid is turned at the corner. The running-stitch is used, a small stitch on top and a larger one underneath, and the work is strengthened by an occasional back-stitch.

141. Applying Military Braid Straight.—As a general rule, military braid is applied by machine. Fig. 133 shows two plans for corner finishes, the corner being turned in view (a) and mitered in view (b).

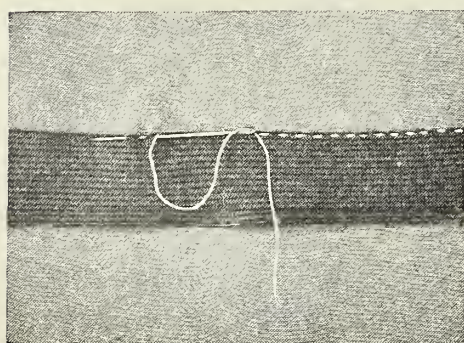


FIG. 134

shown in Fig. 134. Use small running-stitches, taking particular care that the braid is held at the same tension throughout; otherwise, its width will vary.

142. Following a Curve with Military Braid.—As shown in Fig. 135, military braid, because of its pliability, may be applied in practically any type of curved design, provided, of course, the curves are of moderate size. In order to shape properly the inner

edge of the braid, on which the stitching is done, draw up the heavy thread that is woven in at the edge just as you would a gathering thread. Then sew the braid in place, following the curves of your design and drawing up the thread as much as is necessary to permit the braid to curve as indicated.

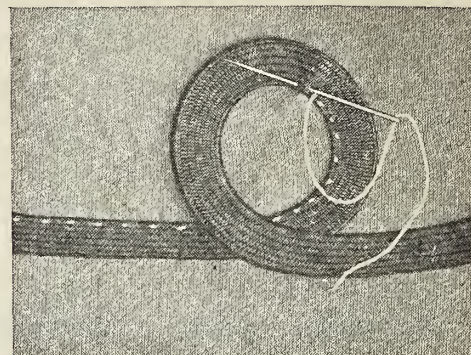


FIG. 135

143. Applying Braid as Binding.

Military, or Hercules, braid, as it is sometimes called, provides a very satisfactory binding on tailored frocks and suits. To simplify its application, fold and press it so that one edge extends slightly beyond the other. Then baste the braid in place, as shown at a, Fig. 136, having the wider section underneath, and stitch it from the upper side, as at b.

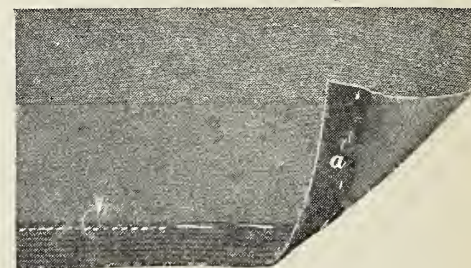


FIG. 136

144. Novelty Methods of Applying Braid.

—When braid alone does not seem to supply the exact touch necessary for a satisfactory effect, it is possible to use it in connection with another form of trimming. Fig. 137 shows a plan of combining but-

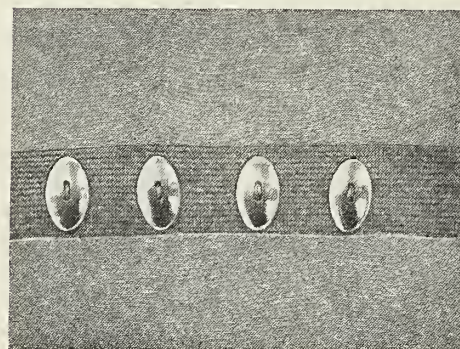


FIG. 137

ttons and braid very effectively. Baste the braid in place with stitches taken through the center. Then attach the buttons, which in this case are oval with nickel finish. Space the buttons evenly or in groups

and sew them securely. Then remove the bastings. The stitches that hold the buttons will hold the braid, too.

145. An interesting means of introducing an additional note of color is shown in Fig. 138. Supply braid that contrasts attractively with the cloth or silk on which it is used. Baste it in place, and then with silk floss catch-stitch over the braid, catching the extreme edge of the braid with each stitch. Finally, remove

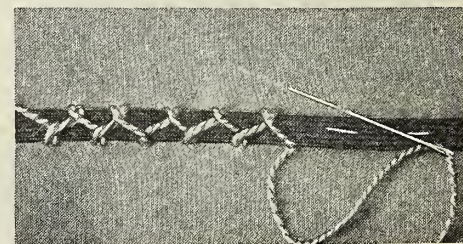


FIG. 138

the bastings. Such decoration is especially charming on a simple wool frock for a child.

146. Applying Novelty Braids.—In applying novelty braids, the main consideration is to have the braid lie smooth and flat and at the same time present an easy appearance.

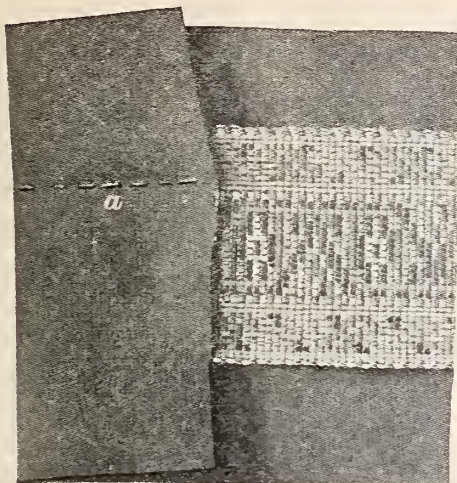


FIG. 139

To obtain this effect with the wider braids, use running-stitches to sew the braid on, but place these stitches back from the edge of the braid, as at *a*, Fig. 139. If the braid is placed crosswise on the garment, sew the upper edge only; if it is placed vertically, sew both edges, as in Fig. 140.

147. A narrow, metallic braid may be sewed in place with a decorative stitch, as in Fig. 141. Provide silk floss of a contrasting color, black often being a wise choice, and join the braid to the material with a diagonal-stitch, as shown. If the weave of the braid seems to demand it, the stitches may be vertical.

148. Points to Remember in Using Braid.—Your success in using braid will be assured if you keep in mind the following points:

Avoid stretching the material and thus having the braid appear too full when the pressing is done.

Always stitch braid securely but never tightly. Braid that is too tight cramps the effect and appears tedious.

In turning corners, be careful to keep the width of the braid uniform.

Always use matching thread, preferably silk, to apply braid.

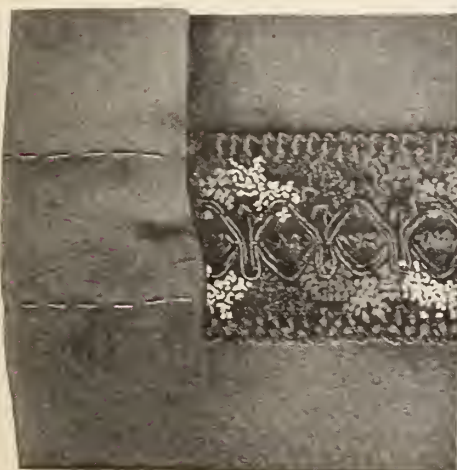


FIG. 140

Never leave an unfinished edge in braid. Slip joinings inside of seams or under hems or plaits when you can. When this is impossible, mold the edges carefully together with stitches so that the joining will be perfectly done and so that it will be just

as inconspicuous as you can possibly make it.

Measure braid lengths so that if piecing is necessary it will not come in a prominent place.

Keep in mind that the machine braider skilfully used is a great aid.

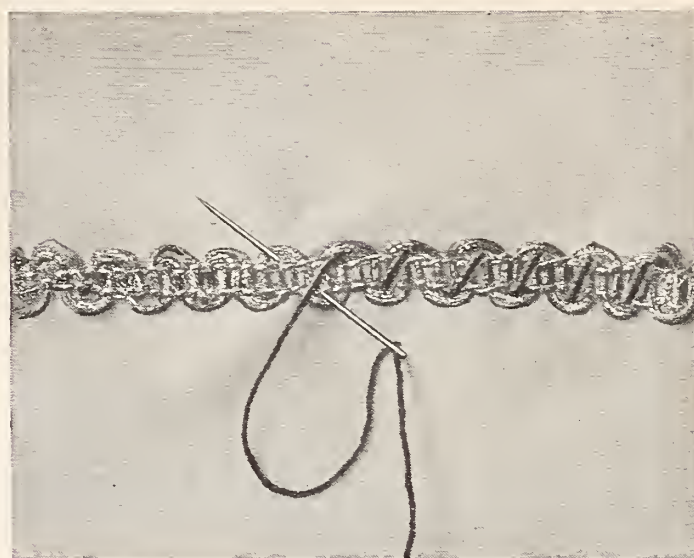


FIG. 141

Always press braid from the wrong side and over a Turkish towel or thick, soft pad, the same as for embroidery.

APPLYING BINDINGS

149. Applying Plain Binding.—As a finish for a raw edge, there is nothing more satisfactory than binding. It is inconspicuous, neat, and practical, and, if desired, it may be made decidedly decorative. The usual method of applying binding is illustrated in Fig. 142. Provide the necessary length of bias strip, cut $\frac{7}{8}$ to 1 inch wide. This width will make the finished binding about $\frac{1}{4}$ inch wide, but a wider binding may be used if desired.

First place the right side of the binding to the right side of the garment, raw edges even, and sew it in place with small running-stitches, as at *a*. Now bring the free edge of the binding over to the wrong side, turn in a seam allowance, and whip the binding down, taking the stitches just where the first row of stitches was taken, as at *b*, but being sure not to let them show on the right side.

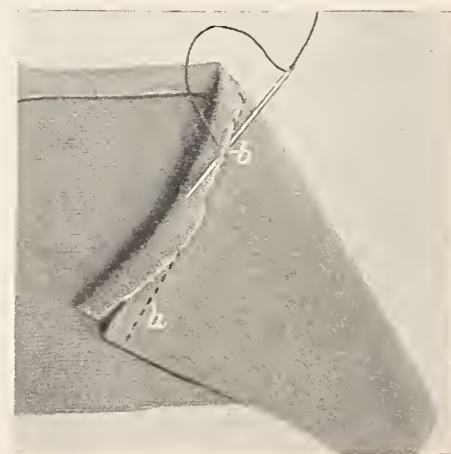


FIG. 142

When time must be considered, the first row of stitching may be done by machine. If you wish a very soft edge, leave the binding unpressed; otherwise, press carefully.

150. Applying Binding with One Stitching.—A popular form of binding is that by which both edges are caught by one stitching operation. To apply this type of binding, first turn in the raw edges of the bind-

ing strip and then fold the strip its entire length just off the center. The reason why it is not folded exactly in the center is so that the wider edge may be placed

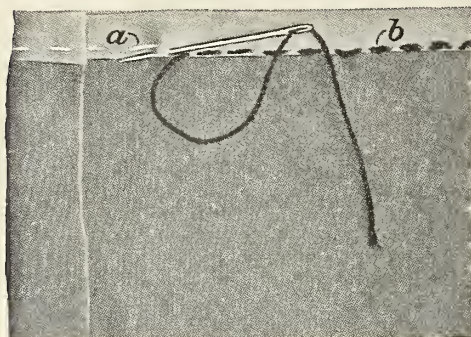


FIG. 143

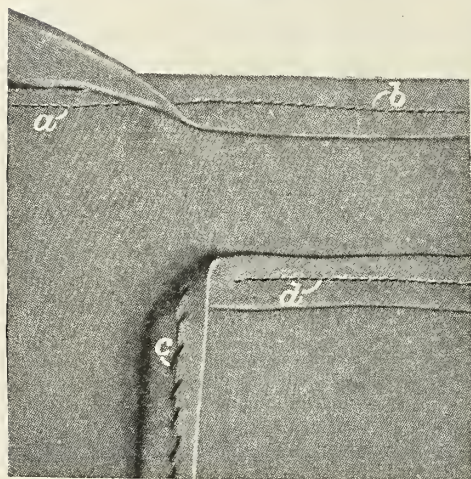


FIG. 144

underneath and assure this edge being caught. Now slip between the folds of the binding, the raw edge of the article to be bound, baste it carefully, as at *a*, Fig. 143, and then sew it in place, either by an ornamental running-stitch, as at *b*, or by machine stitching. This is a very satisfactory method to employ in the application of ready-made binding.

ing, as shown in Fig. 144, serves both as a finish and as a trimming. Also, it has the advantage of being quickly done as practically all of the sewing is machine sewing. The usual method of application is reversed in this case, so place the right side of the binding, which has been cut $1\frac{1}{2}$ inches wide, to the wrong side of the garment, raw edges even. Stitch a seam's width from the edge, as at *a*. Now bring the binding to the right side, turn in the raw edge so it will meet the raw edge of the seam, and stitch the binding in place, having the stitching come just in the center of the turned portion, as at *b*. The finished width of the binding should be about $\frac{1}{2}$ inch.

To repeat the idea of the center-stitched binding in the form of a trimming, cut a bias strip 1 inch wide, fold it, whip the raw edges together so that they just meet, as at *c*, and then stitch this prepared band to the material directly in the center, as at *d*.

underneath and assure this edge being caught. Now slip between the folds of the binding, the raw edge of the article to be bound, baste it carefully, as at *a*, Fig. 143, and then sew it in place, either by an ornamental running-stitch, as at *b*, or by machine stitching. This is a very satisfactory method to employ in the application of ready-made binding.

151. Applying Center-Stitched Binding.—The center-stitched binding,

152. Points to Remember in Using Binding. Binding is not difficult to apply; but in order to have perfect results, certain points, such as the following, must be observed.

Remember that the grain of the material is of first importance. If the binding is intended to be bias, cut it on the true bias; if it is preferred straight, cut it on the straight thread of the material.

For softest effects, use hand stitching throughout.

Turn corners evenly and exactly, having the miter true and straight.

A binding may be either a part of the garment or a trimming applied to it. Choose the type best suited to the garment and follow it out to completeness.

Always keep the width of the binding the same throughout. Nothing stamps a garment so plainly as the work of an amateur as does uneven binding.

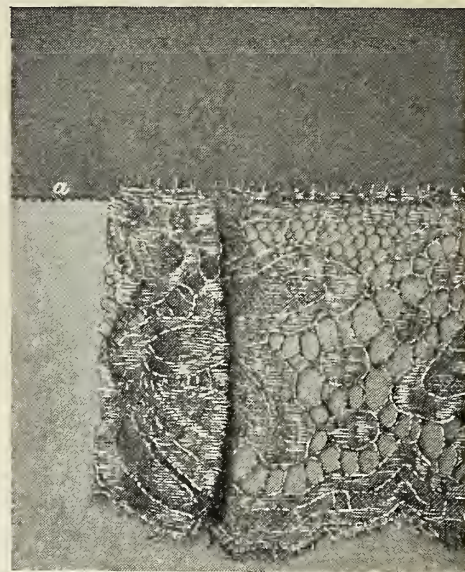


FIG. 145

APPLYING LACE

153. Applying Lace as an Edge Finish.—There is nothing more decorative than lace as trimming, provided it is in keeping with the material on which it is used and appropriate for the purpose of the garment as well. The means of application varies with the type of lace and the way it is used.

As a direct edge finish, for a neat, flat effect, have the material hemstitched to form a picot edge, as at *a*, Fig. 145. Then apply the lace directly over this with fine running-stitches as shown.



FIG. 146

As a direct edge finish, for a neat, flat effect, have the material hemstitched to form a picot edge, as at *a*, Fig. 145. Then apply the lace directly over this with fine running-stitches as shown.

154. Applying Lace Insertion.—A heavy lace used as an insertion or a very fine lace used on a weighty material requires a foundation of some sort for a background, such a foundation helping to bear the strain and prolonging the life of the lace under which it is

used. With silk, it is best to use Georgette or chiffon as the foundation, while on cotton, a fine net may be employed. Measure the width of the lace or insertion accurately and insert a straight strip of chiffon, Georgette, or net, exactly the same width plus seam allowances, just where you wish the lace to come. Use plain seams, overcast the edges, and press carefully. Then place the lace over the joinings, as shown in Fig. 146, and sew it in place with fine whipping-stitches.

155. Another method of applying insertion to sheer material is shown in Fig. 147. To follow this method, bind with a narrow bias binding of the material, each of the raw edges to which the insertion is to be attached, applying the binding by hand. Then



FIG. 147

attach the lace to the wrong side of the binding with whipping-stitches, as at *a*. Now bring the lace over to the right side and up far enough to allow for a fold of the material below it. Baste in place and stitch, as at *b*. This method is recommended only for machine-made laces; hand-made laces are always applied by hand.

157. Points to Remember in Using Lace.—In the realm of trimming, nothing is lovelier than lace, so the very greatest care must be used in applying it in order that its beauty may not be marred and that it may add its full share of decoration to the garment on which it is used. As a trimming, always remember that the texture of the lace must suit the material; that is, that lingerie lace is for lingerie, and dress lace for dresses. The qualities vary in texture, design, and coloring.

Strive to have just the right fulness so that it will not appear as though you wanted to use all that you had or that you had not quite enough.

attach the lace to the wrong side of the binding with whipping-stitches, as at *a*.

156. Applying Lace as Flat Trimming.—It is sometimes desirable to apply lace quickly as a flat trimming along an edge, as at the lower edge of a skirt, a tunic, or a sleeve. When this is the case, the method shown in Fig. 148 may be followed. Attach the lace to the raw edge first, placing the right side of

Usually, don't just sew lace to an edge. In most cases, cover the edge, seaming it in or sewing or appliquéing it on so that it seems to belong to the

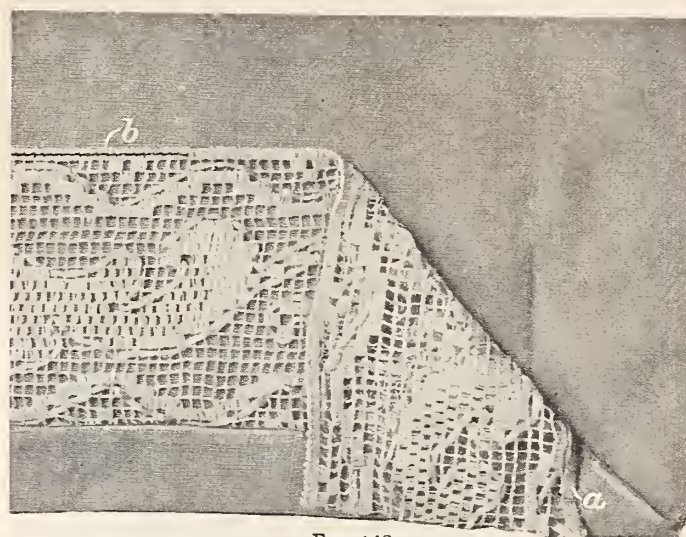


FIG. 148

dress instead of appearing as though it might be transferred to this or that dress at a moment's notice.

In sewing lace by machine, remember that newspaper placed under it is of great value to carry the lace smoothly under the presser-foot.

APPLYING FABRIC TRIMMINGS

158. Applying Fabric Bands and Edge Finishes. To insert a tucked band, slash the material on a straight thread and attach the raw edges of the band to the fabric of the garment in plain seams. Trim off the seam allowance, if necessary, having it as narrow as possible; then overcast the raw edges with fine stitches, as shown in Fig. 149.

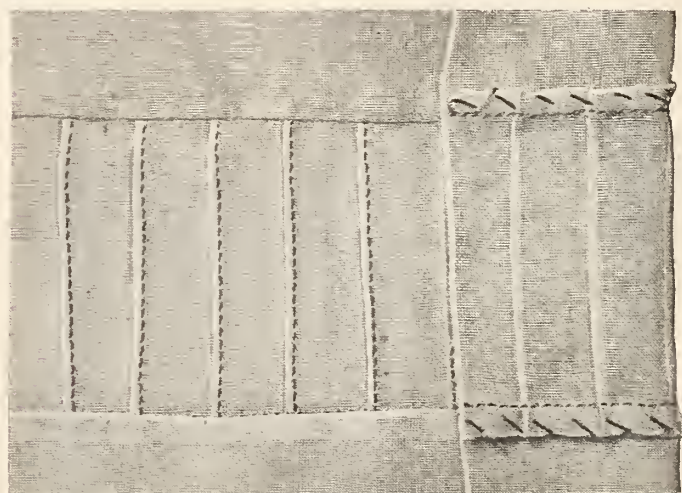


FIG. 149

159. As a finish for a tunic, box-plaited bands, as shown in Fig. 150, are effective. Join the upper edge to the fabric of the garment with a plain seam and overcast the edges. Now apply a straight band to the lower edge, also in a plain seam. Bring the free edge of this band up over the raw edges and slip-stitch it in place, as at *a*.

160. Attaching Puffing.—Puffing is a means of introducing a soft edge finish. To prepare puffing,

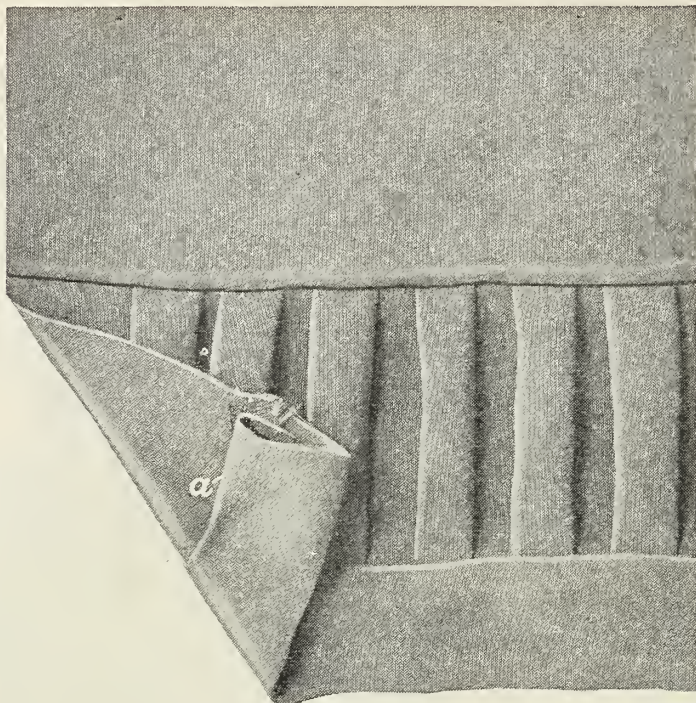


FIG. 150

first gather evenly both edges of a strip of the desired width. Finish one edge with a bias binding that will extend beyond the seam on the wrong side, as at *a*, Fig. 151. Attach the other edge to the garment in a plain seam, as at *b*. Now bring the bound edge over to the right side and slip-stitch it in place through the binding, as at *c*. Take each stitch back from the edge of the binding so that the effect of softness will not be lost.

APPLYING PLAITING AND FRINGE

161. Applying Ready-Made Plaiting to an Edge.

To apply a ready-made plaiting, first rip off the binding, as at *a*, Fig. 152. Provide a bias strip of the material of which the garment is made and baste this as

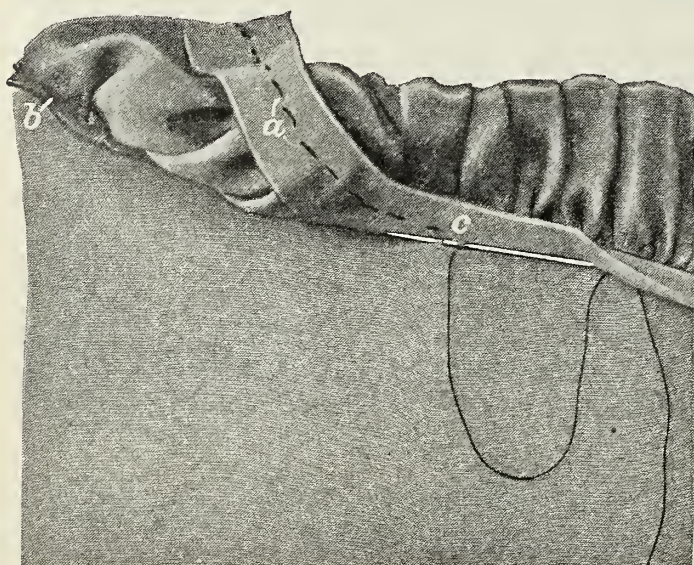


FIG. 151

well as the plaiting in position. Place the plaiting on the right side and the binding with its right side to the wrong side of the garment, being careful to have all raw

edges even. Stitch through the three thicknesses, as at *b*; then bring the free edge of the binding over to the right side, turn in the raw edge, and stitch through the center, as at *c*. If you wish, you may stitch the binding to the right side first, on top of the plaiting, and then bring it to the wrong side and hem it down.



FIG. 152

162. Applying Plaiting as a Flat Trimming.

—If plaiting is to be used as a trimming but not

applied to an edge, such a method of application as that illustrated in Fig. 153 may be followed. Baste the plaiting in place and attach it by a novelty embroidery stitch done in heavy floss. Alternate

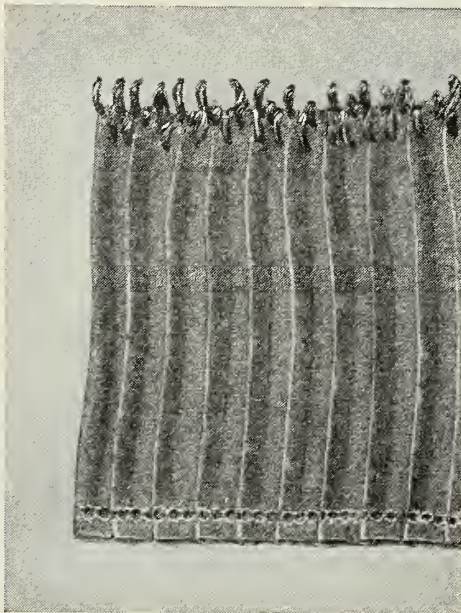


FIG. 153

with long and short stitches, having the direction of the long stitches alternate, too; that is, take one up from the plaiting and the next down on it, as clearly shown. Take the stitches close together so that the raw edge of the plaiting will be concealed by them.

163. Applying Fringe to an Edge.

Fringe is primarily

applied to the edge of a garment, so in applying it there is usually the problem of a finish for a raw edge, too. Perhaps the simplest method is that illustrated in Fig. 154. Place the fringe with its wrong side to the wrong side of the garment, having the raw edge placed back a little from the finished, or braid, edge of the fringe. Stitch the fringe in place. Now bring its edge up to right side, basting it, as at *a*, and stitching through its upper edge, as at *b*.

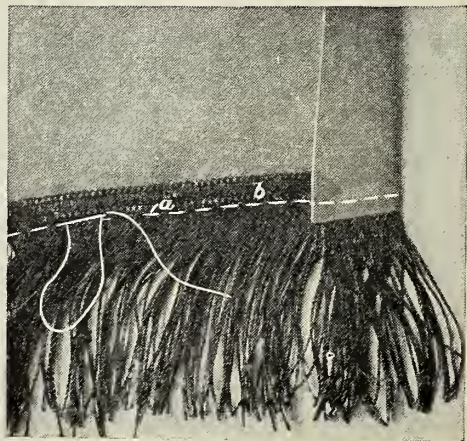


FIG. 154

164. Another method of applying fringe is shown in Fig. 155. Finish the raw edge of the material with a tiny hem, as at *a*.

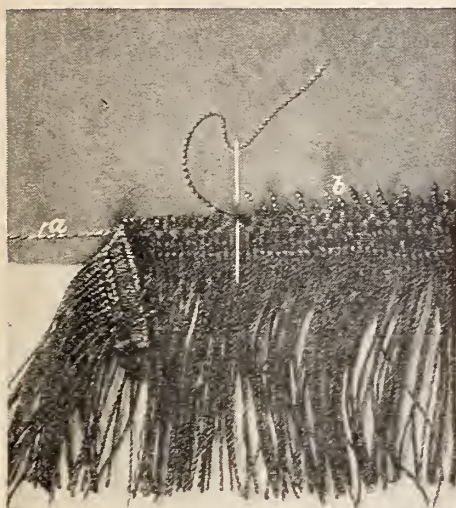


FIG. 155

Then machine-stitch the fringe in place. To add to the effect and make the fringe appear to be a part of the garment to which it is applied, provide thread that corresponds in weight and quality to the thread of the fringe, and with this thread take long-and-short stitches over the edge of the fringe, extending them up into the cloth, as shown at *b*.

165. **Fraying Material to Make Fringe.**—Fringe may be made by fraying the edges of a silk material or ribbon, as shown in Fig. 156. To make this fringe, provide strips of material the desired width, cut cross-wise so that the warp threads will form the fringe.

Decide on the depth you wish the fringe to be, trim off a corresponding amount of selvage, if you use ribbon, and then slash the strip at intervals of $1\frac{1}{2}$ to 2 inches, having the depth of the slashes equal to the depth of the fringe desired. Fray out the threads, using a pin if the material is very firmly woven. Do not leave any short, loose threads in the fringe, as these will drop out and prove very annoying.

Such a trimming is often employed on both edges of a comparatively narrow strip gathered in the center and applied as a frill. Also, it is sometimes used as a finish for collar or cuffs, for the ends of ribbon sashes, for ribbon hat trimming, and for corsage ornaments.

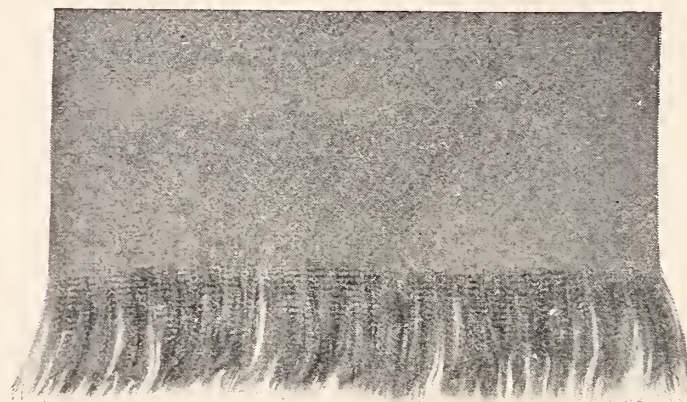


FIG. 156

EXAMINATION QUESTIONS

1. What care should be observed in handling ribbon when making bows?
2. What is meant by two-toned ribbon?
3. In making the loops of the rose bow, why should each single thickness of ribbon be plaited separately?
4. How is the center of the rapid rose formed?
5. Explain how a ribbon chrysanthemum is formed.
6. How is a picot-edge finish made?
7. Describe the making of the loop finish.
8. Why is it necessary to apply braid at the same tension throughout?
9. What precaution must always be followed in reference to the width of binding?
10. Submit a sampler of the tiny rose shown in Fig. 79.

